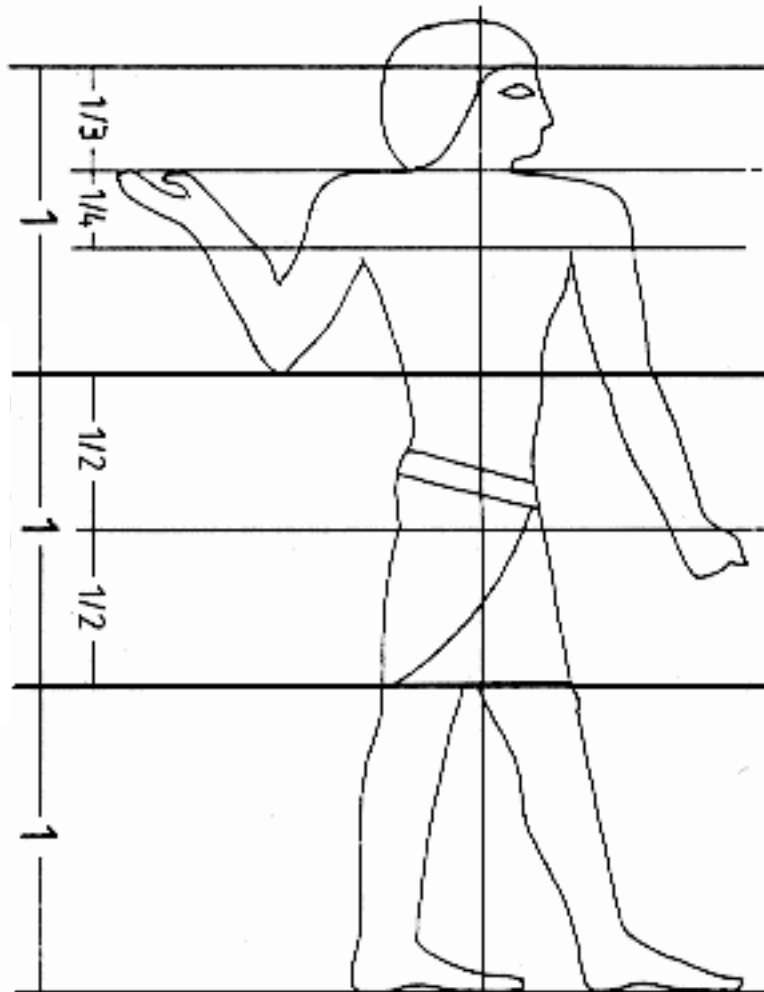




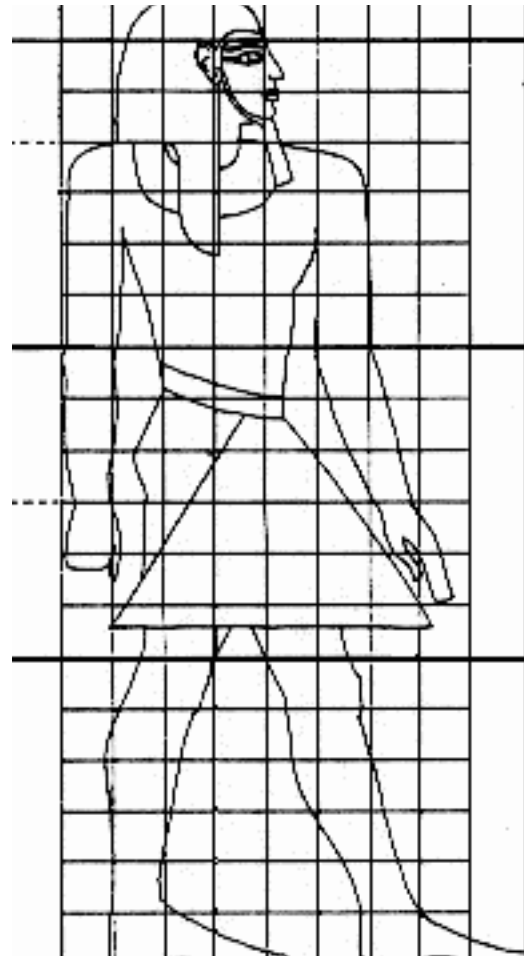
## древнеегипетские каноны красоты

IV-V Династия  
(5000 лет до н.э.)



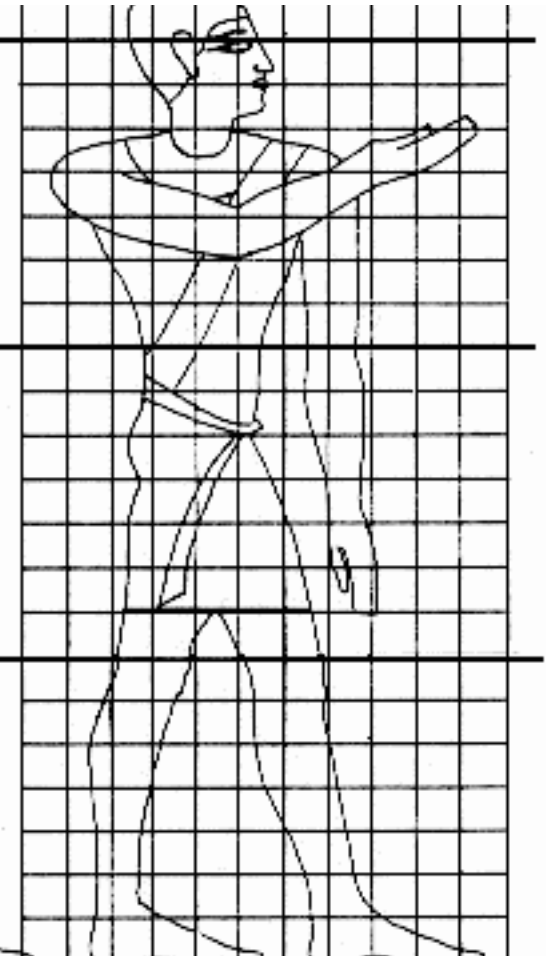
XVIII Династия  
(1550—1292 лет до н. э.)

18 частей



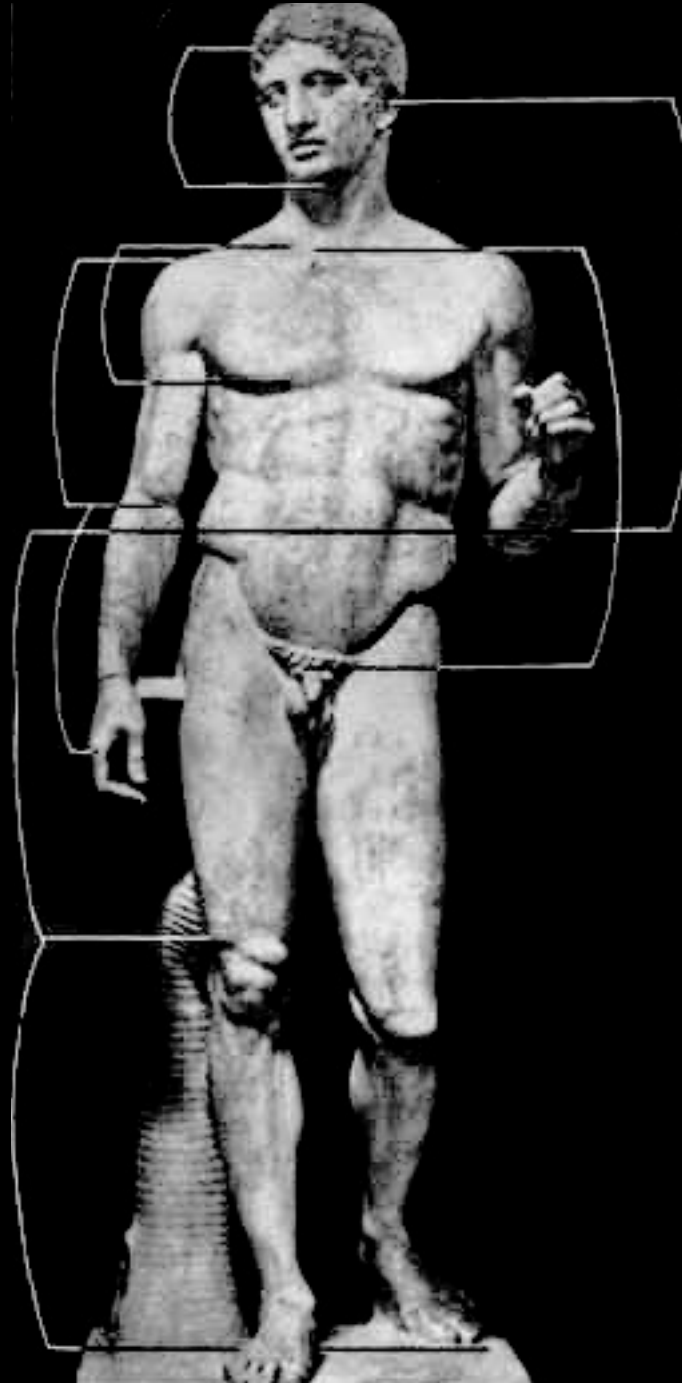
Птолеми  
(400 - 100 лет до н. э.)

21 часть





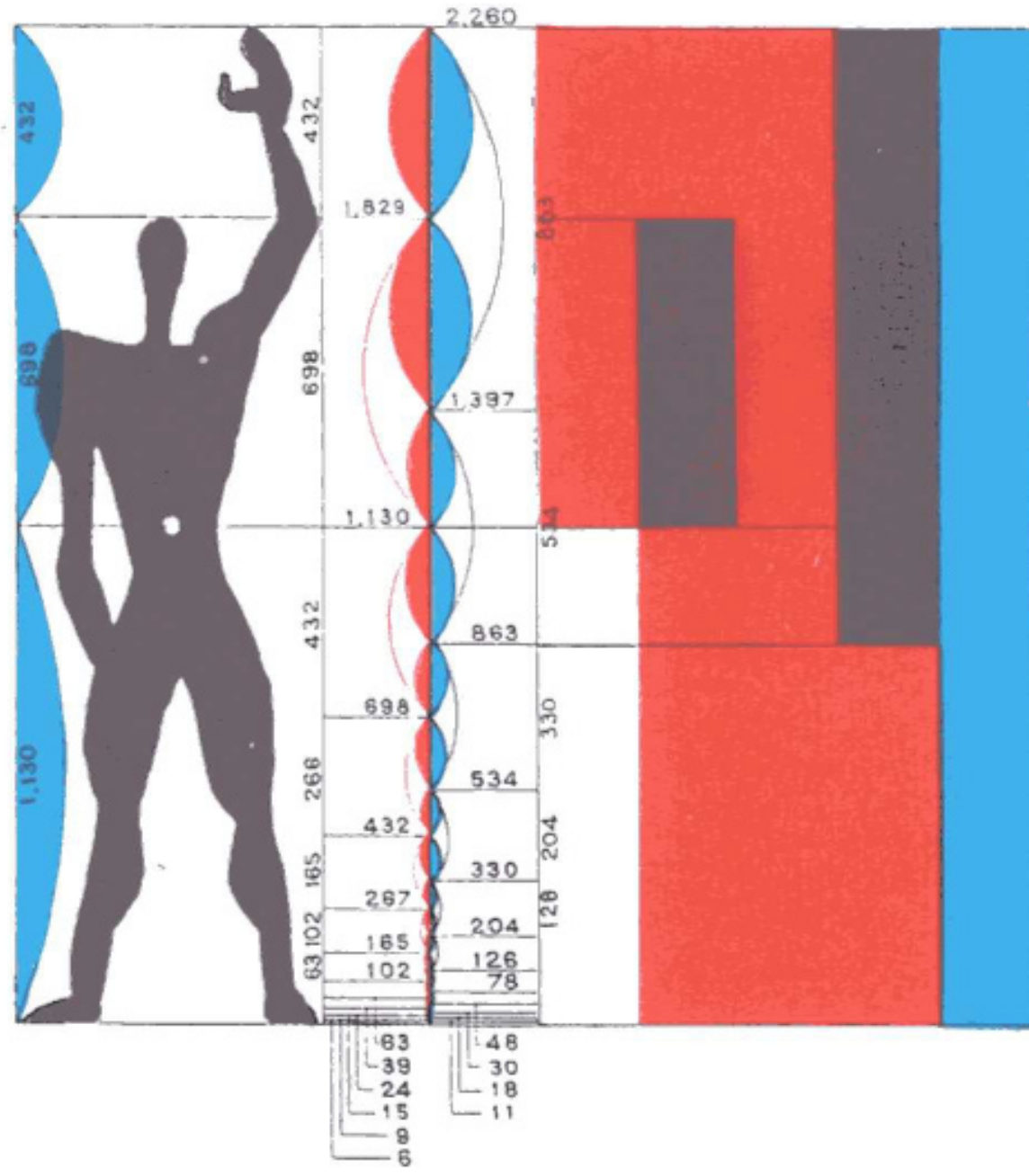
канон Поликлета - 7,5 голов в теле



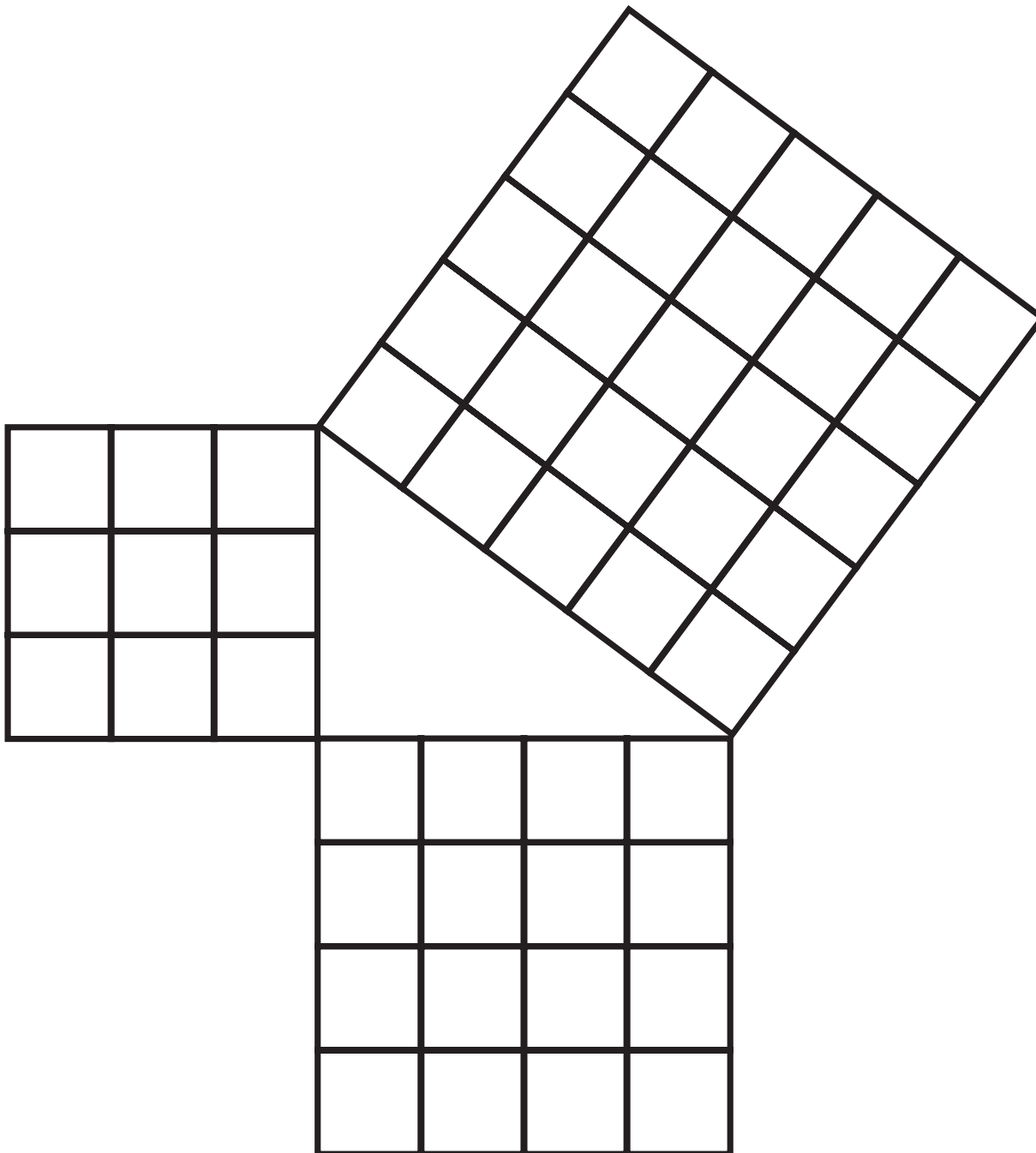
канон Лизиппа - 8 голов в теле



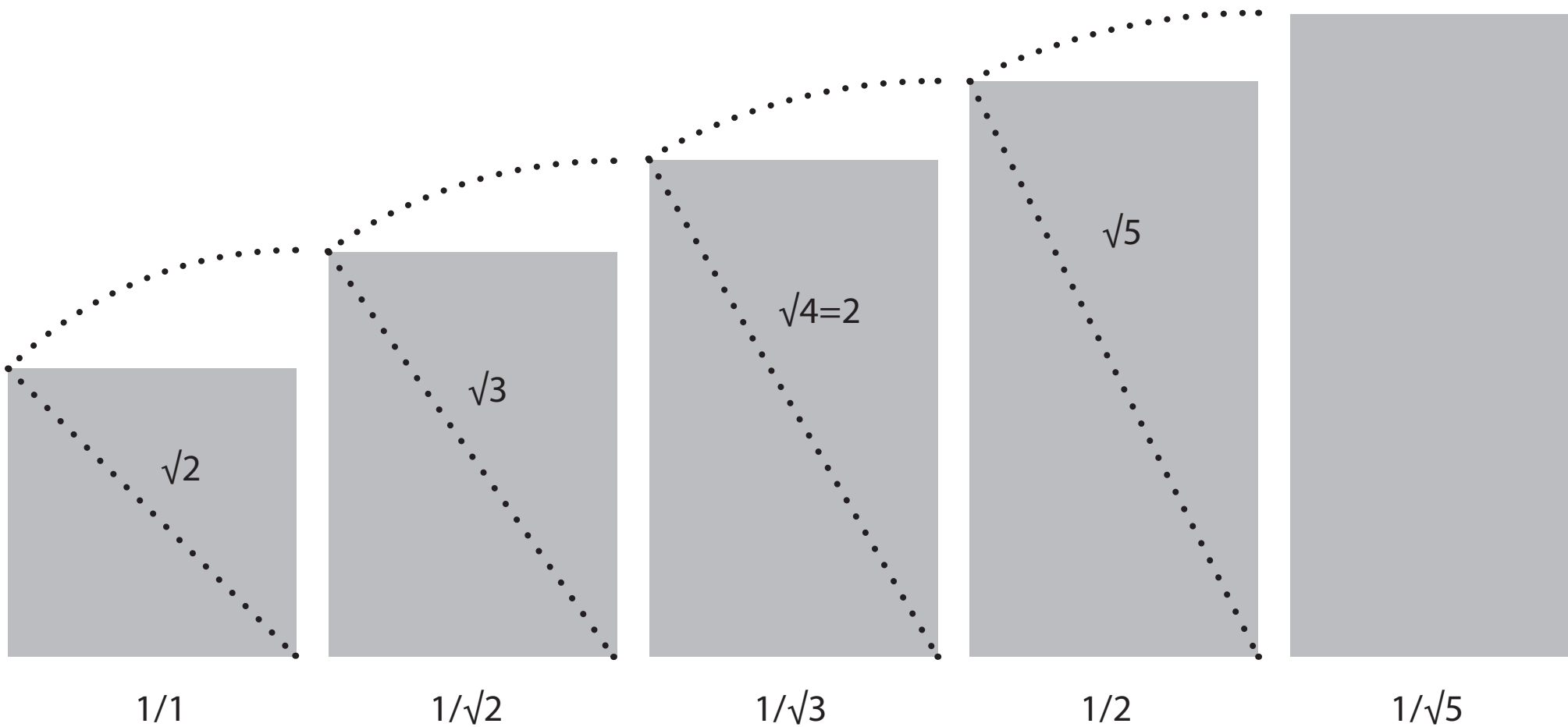








# производные прямоугольников

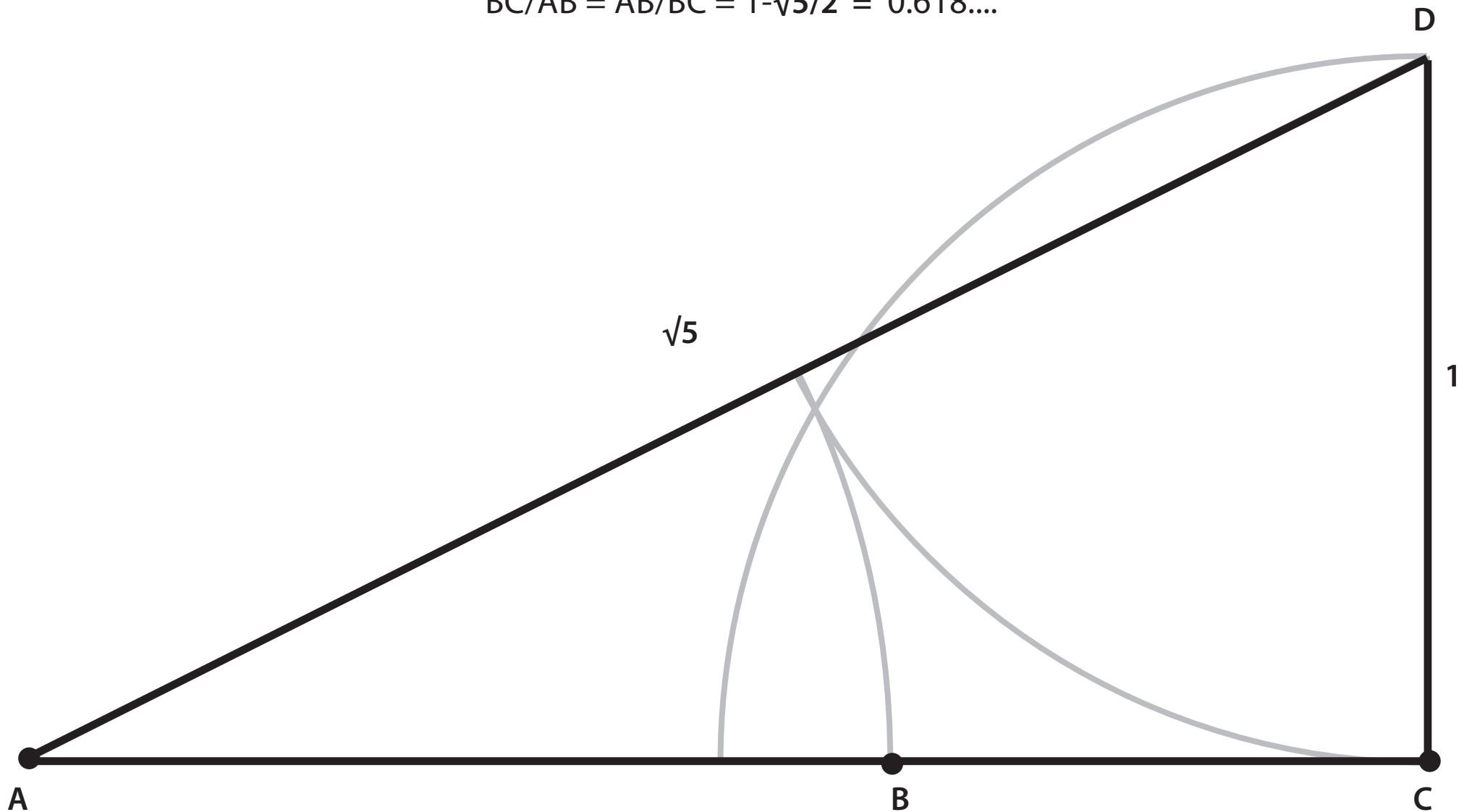




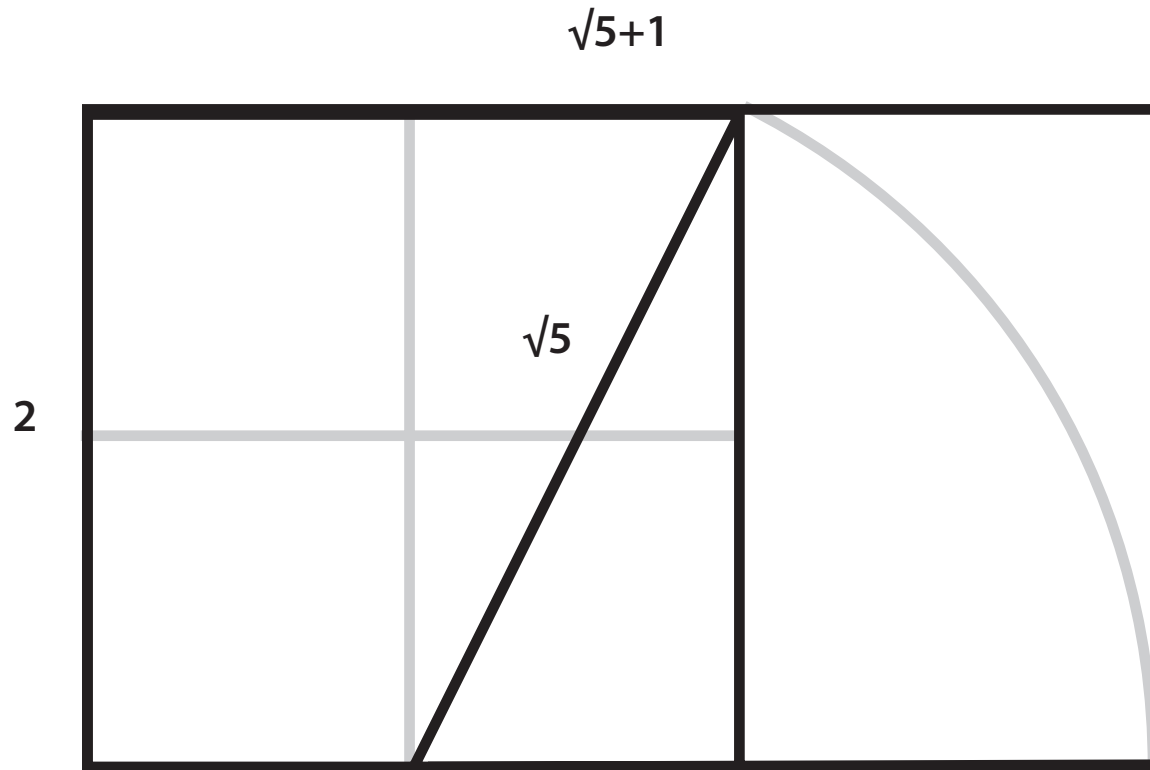
деление в среднем и крайнем отношении (золотая пропорция)

$$CD = \frac{1}{2} AC$$

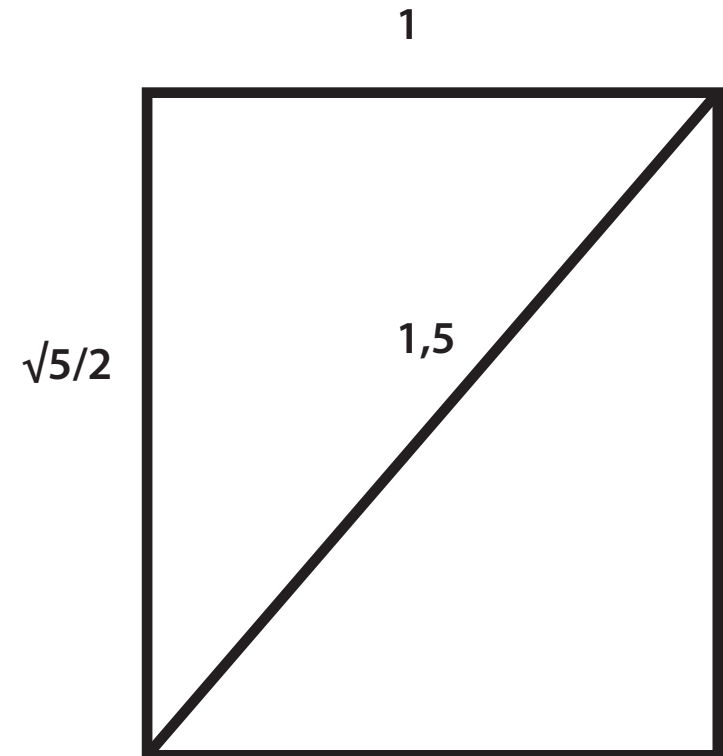
$$BC/AB = AB/BC = 1 - \sqrt{5}/2 = 0.618....$$



“золотой” прямоугольник



гармонический квадрат  
(функция “золотой пропорции”)

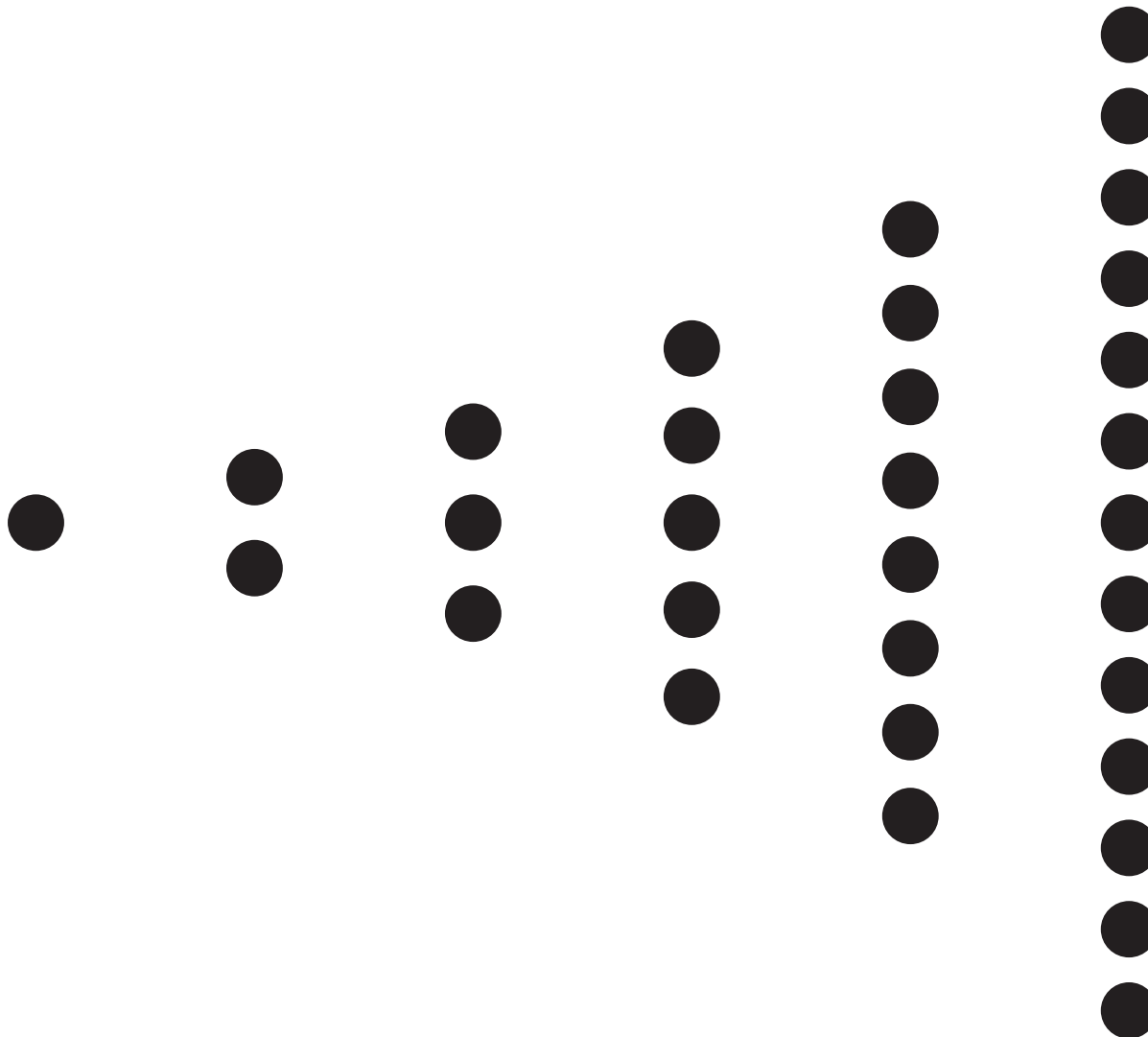


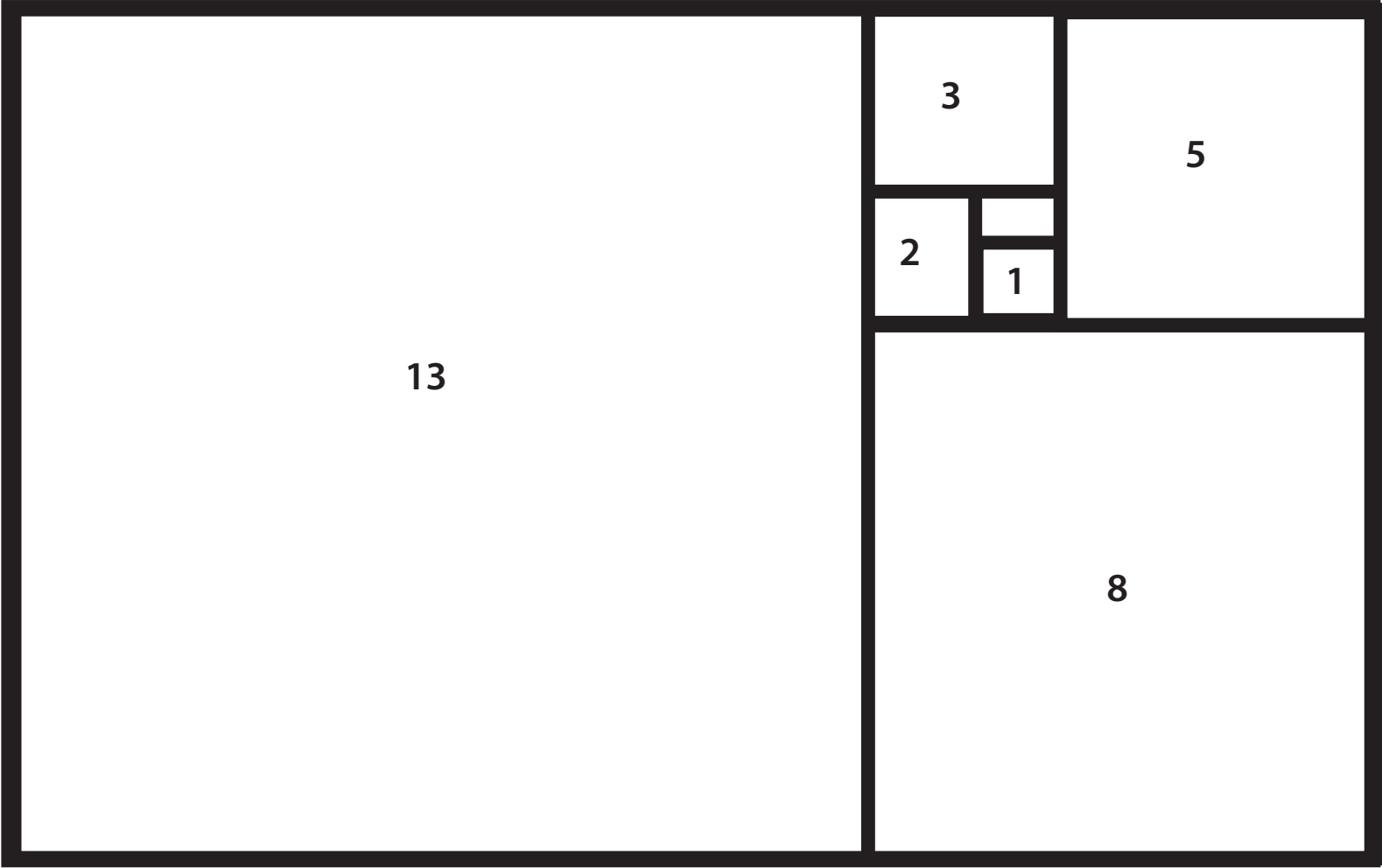
“золотая” пропорция  
меньше/большее = большее на целое  
 $2/\sqrt{5}+1 = \sqrt{5}+1/\sqrt{5}+3 = 1-\sqrt{5}/2 = 0.618....$



ряд Фиббоначи

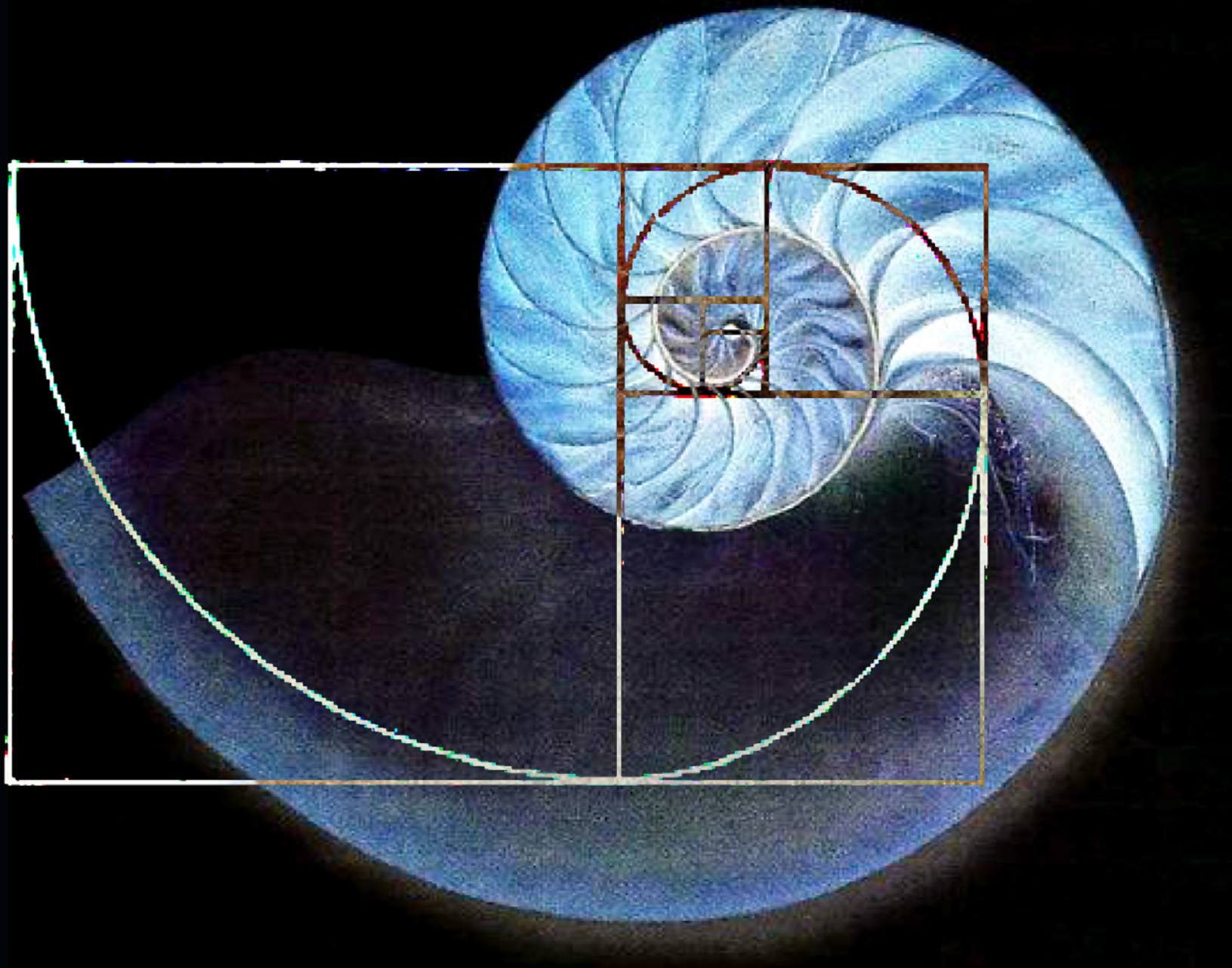
**1 - 2 (1+1) - 3(2+1) - 5(3+2) - 8(5+3) - 13 (8+5) .....**



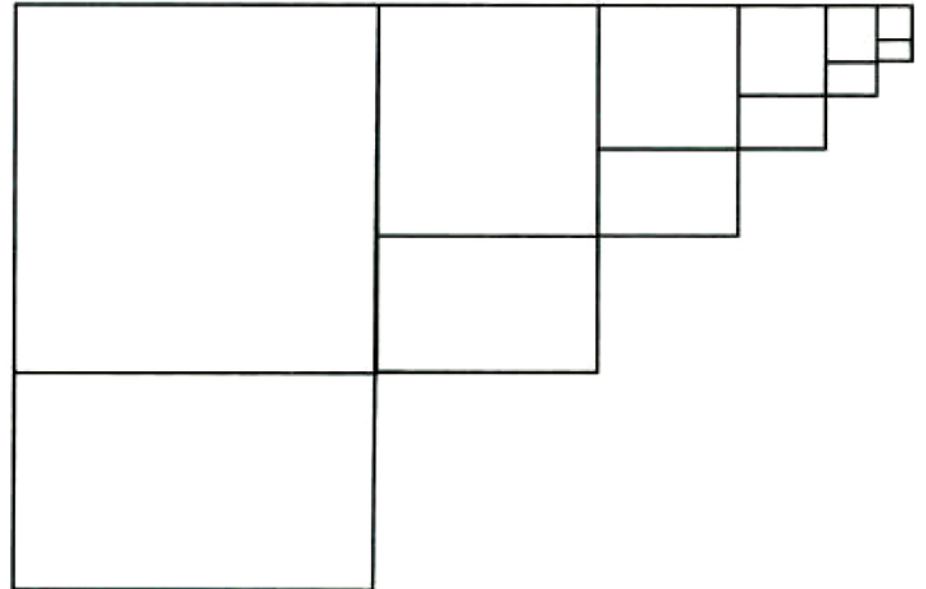
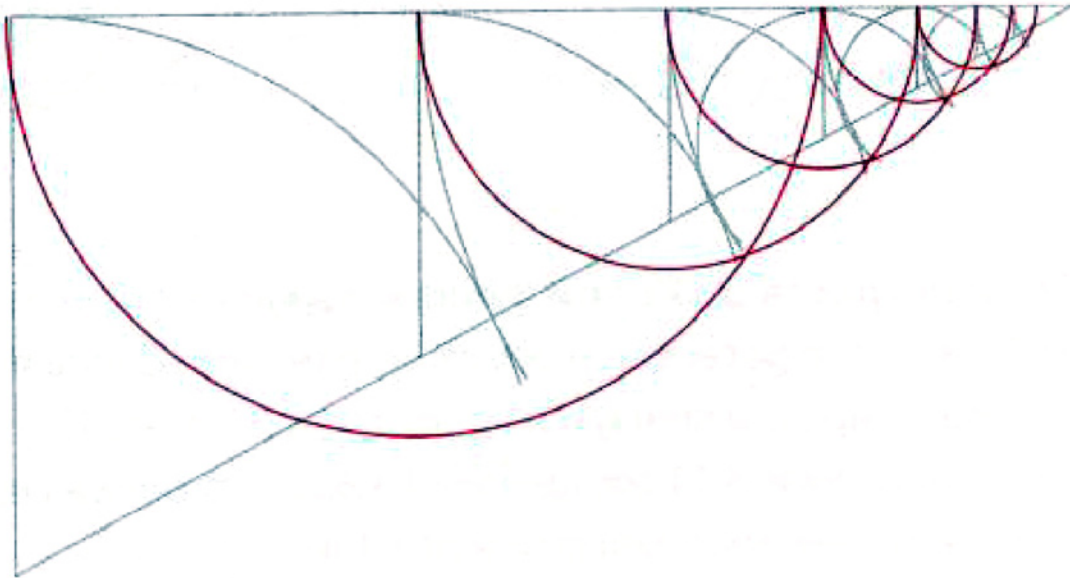




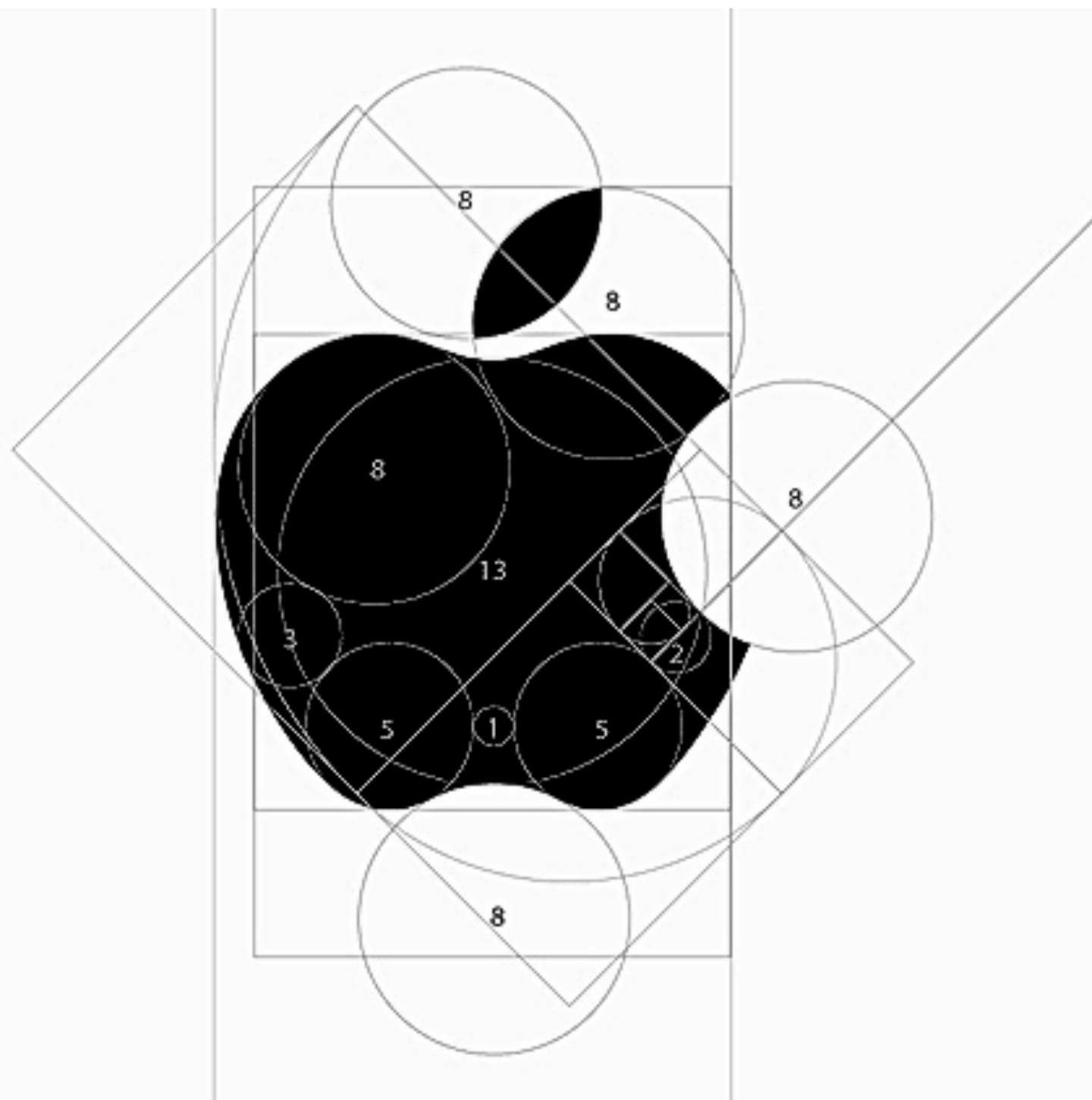
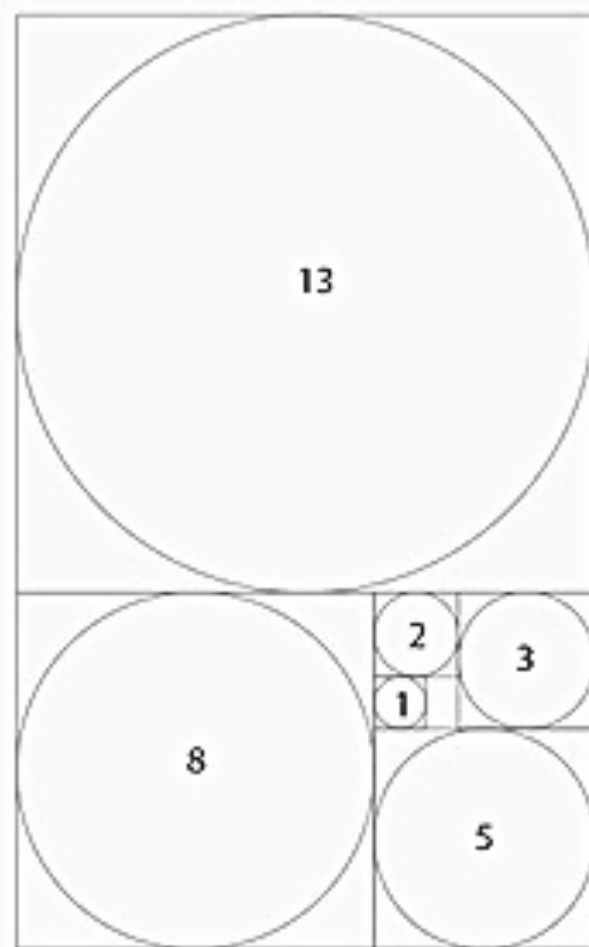
рост раковины наutilus



# рост раковины тибии

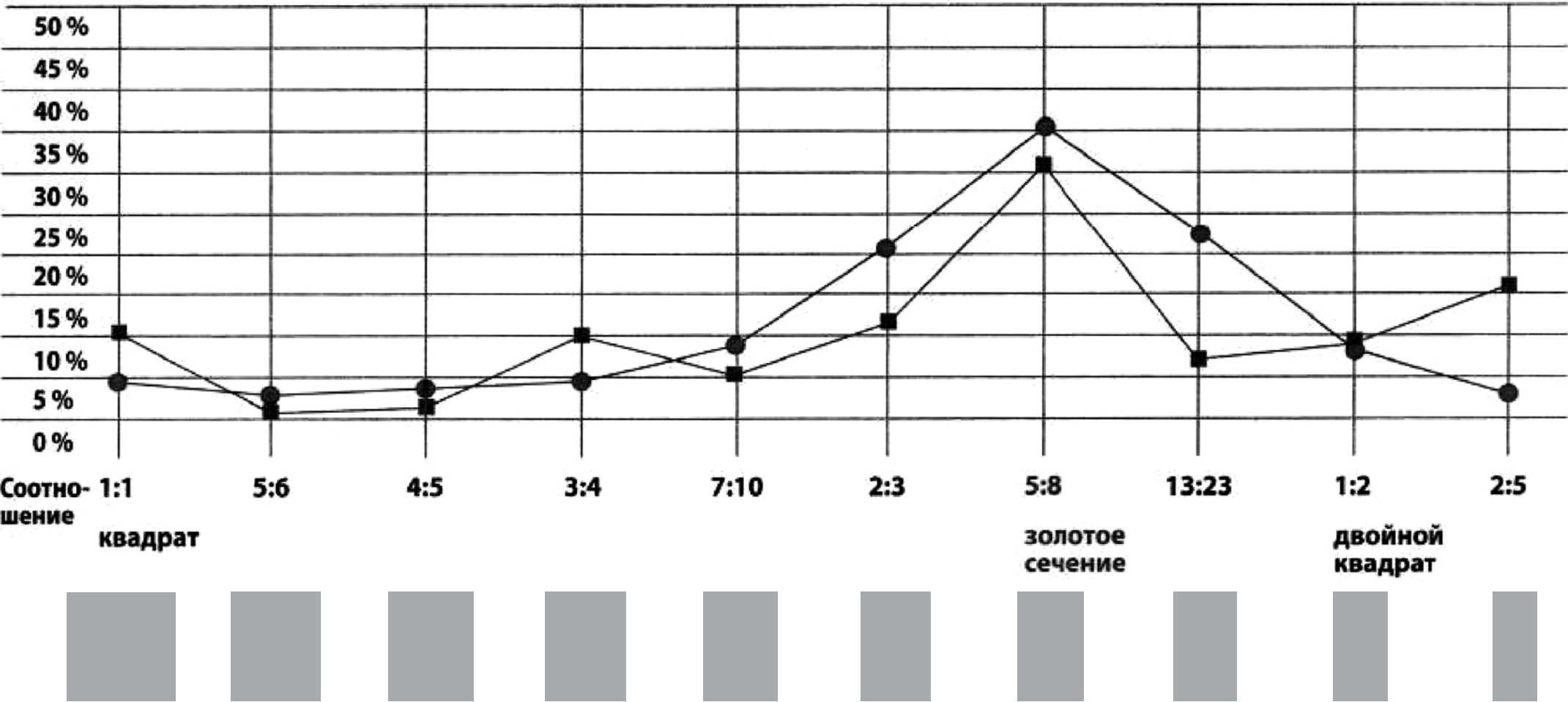






Кривая предпочитаемых прямоугольников Фехнера, 1876 ●

Кривая предпочитаемых прямоугольников Лало, 1908 ■



## деление листа 3/4

**ин фолио**  
**2/3**

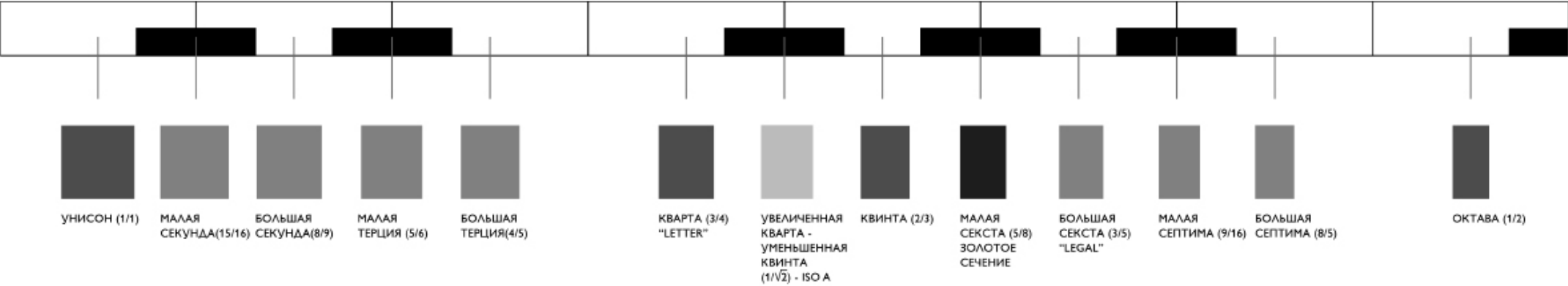
**ин октаво**  
**2/3**

**ин кватро**  
**3/4**

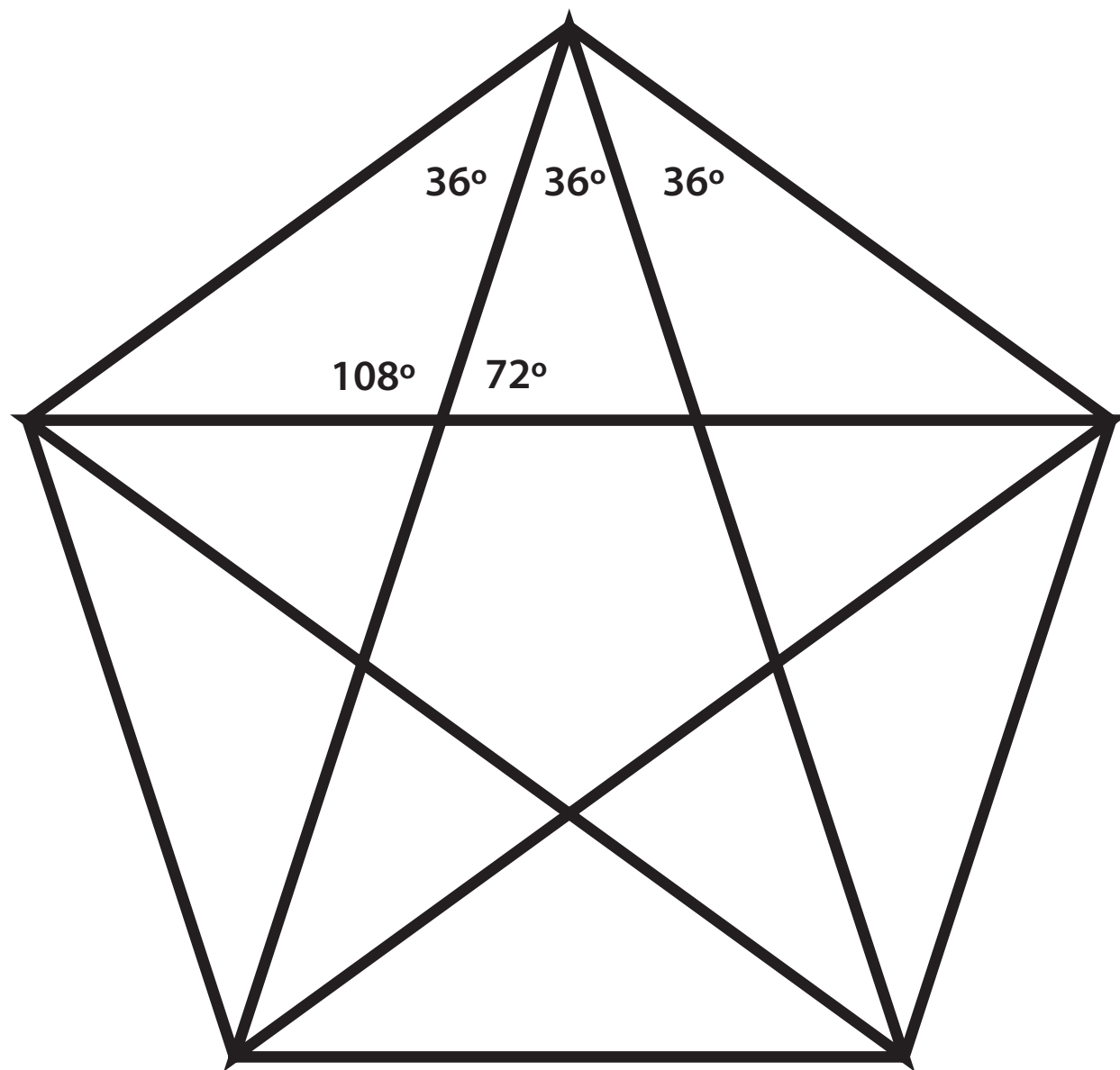
**седец**  
**3/4**



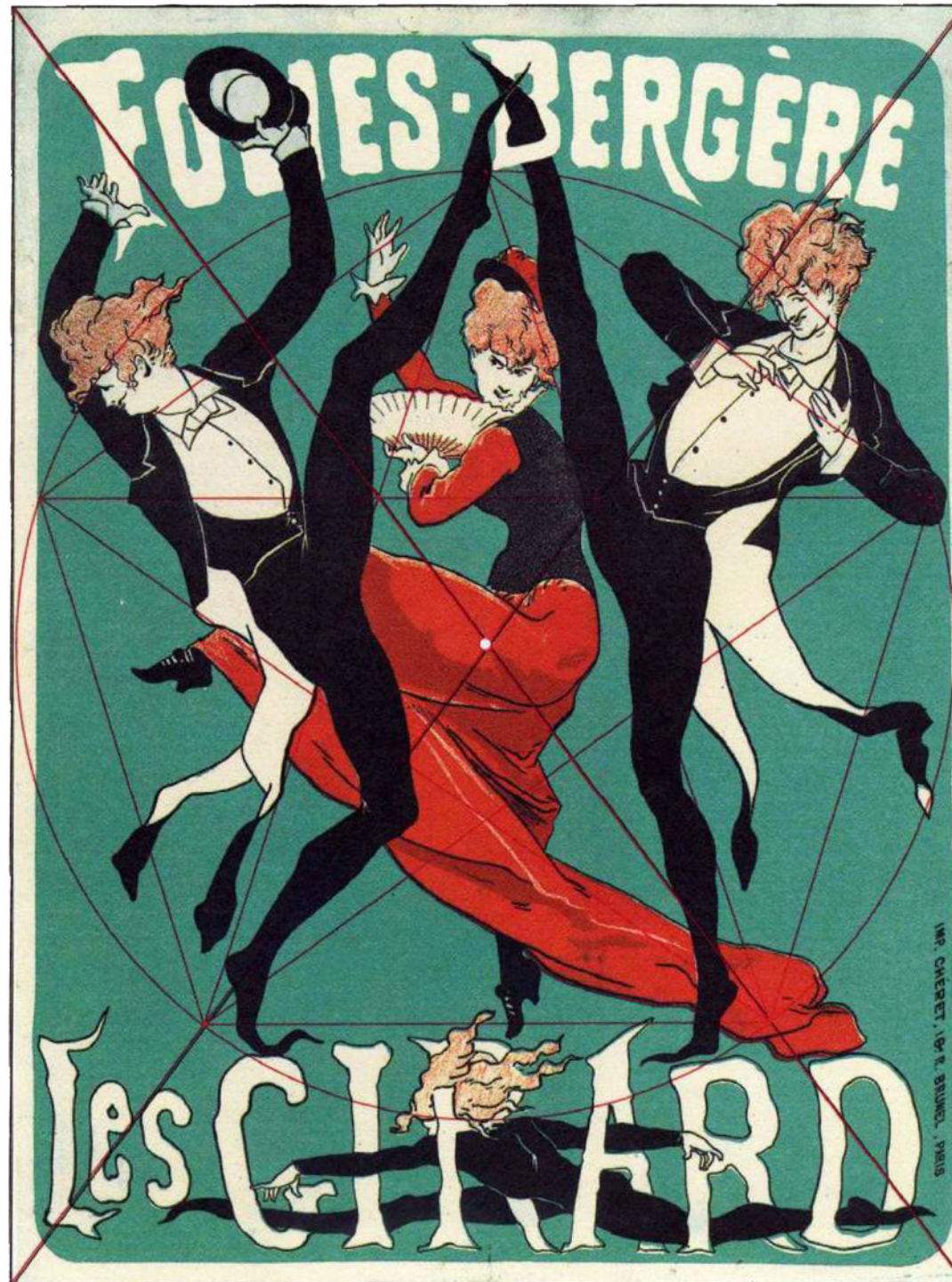
хроматическая гамма пропорций



У КАЖДОЙ ПРОПОРЦИИ ЕСТЬ ПАРНАЯ "ГАРМОНИЧЕСКАЯ ИНВЕРСИЯ" (ПЕРЕНОС НОТЫ НА ОКТАВУ) - ЛИСТ СКЛАДЫВАЕТСЯ В ДВОЕ ПО БОЛЬШОЙ СТОРОНЕ. НАПРИМЕР ИНВЕРСИЯ МАЛОЙ СЕКТЫ (5/8) - БОЛЬШАЯ ТЕРЦИЯ (4-5) И НАОБОРОТ.

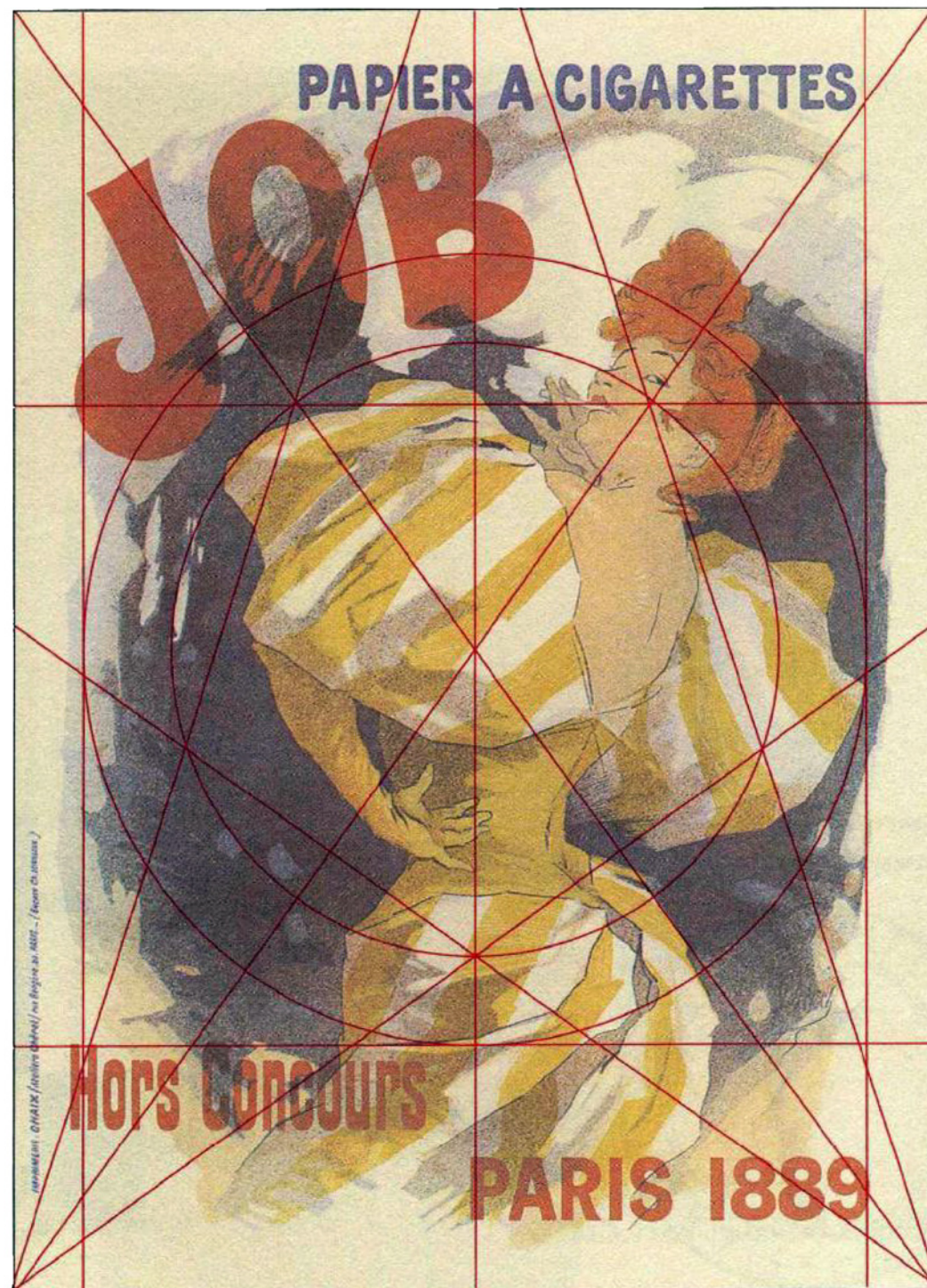


Жюль Шере 1877



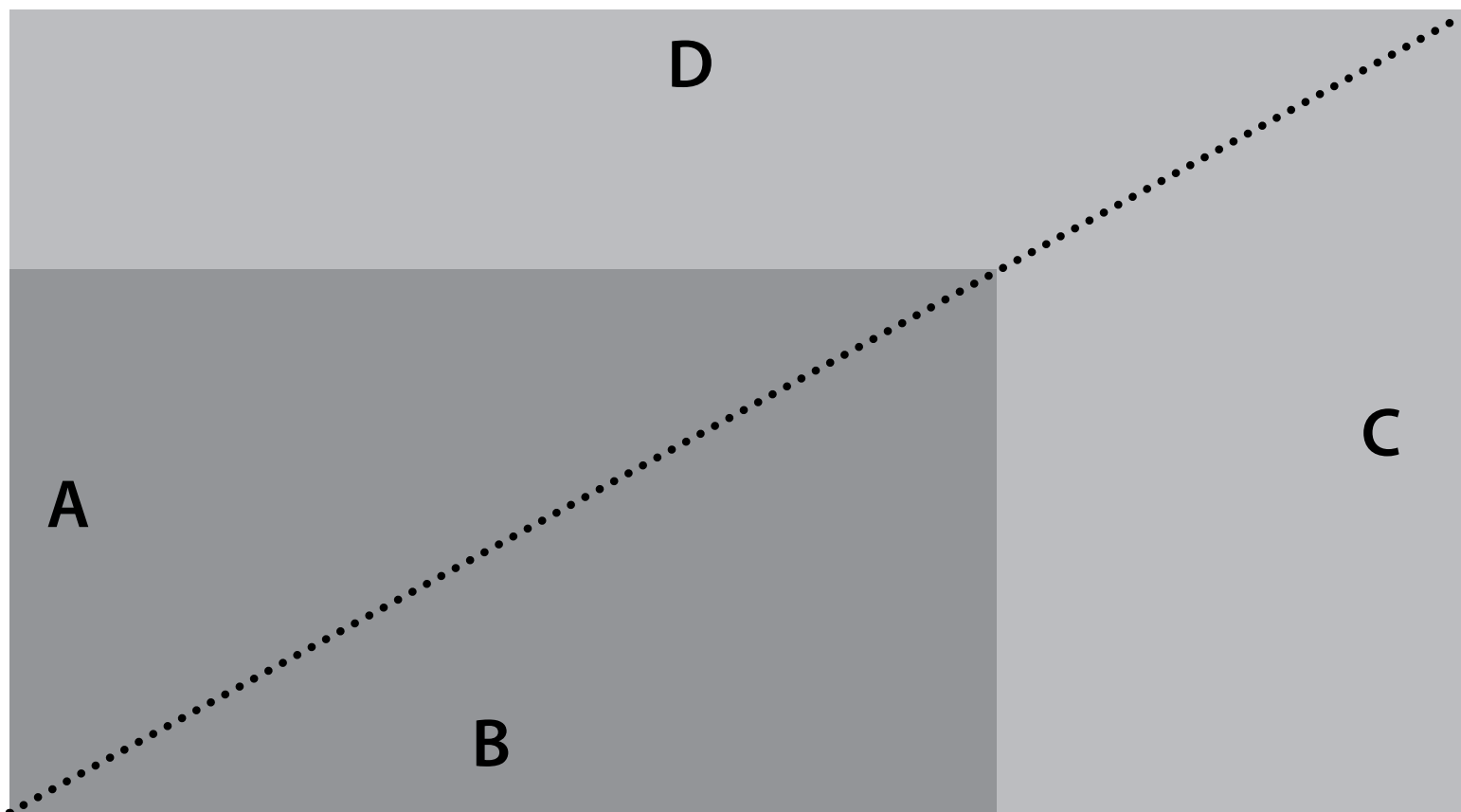


Жюль Шере 1889

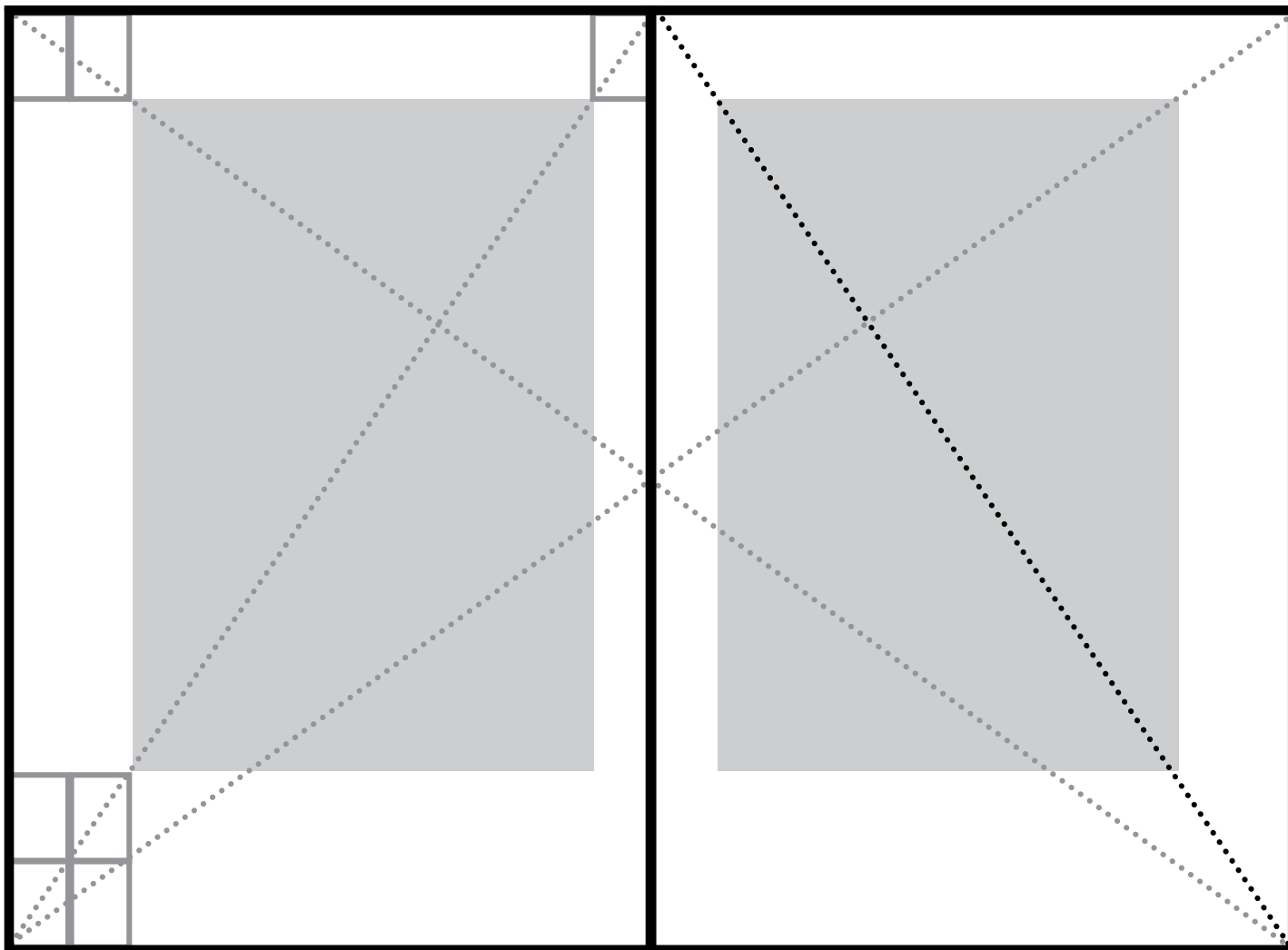


подобие фигур

$$A/B = C/D$$



**иррациональное (гармоническое) разложение разворота  
для получения правильной пропорции полей и полосы набора**





**THE CANTERBURY TALES**

1925	Plesaunce and hope, desyr, fool-hardinesse, Beaytee and youthe, bauserie, richesse, Charmes and force, lesinges, flaterye, Dispense, busynesse, and jelousye, That werred of yelwe goldees a gerland,
1930	And a cokkow siting on hir hand; Festes, instruments, caroles, daunces, Lust and array, and alle the circumstaunces Of love, whiche that I rekne, and rekne shal By ordre been peynted on the wal,
1935	And mo than I can make of menciouning; For soothly al the mount of Cithereoun, Ther Venus hath hir principal dwelling, Was shewed on the wal in portreyng, With al the gardin and the lustinesse.
1940	Nat was foryeten the porter Ydelnesse, Ne Narcissus the faire of yore agon, Ne yet the folye of king Salamon, Ne yet the grete strengthe of Hercules –
1945	Th'enchauntements of Medea and Circes – Ne of Turnus, with the hardy fiers corage, The riche Cressus, caytyl in servage. Thus may ye seen that wisdom ne richesse, Beautee ne sleighte, strengthe, hardinesse, Ne may with Venus holde champartye;
1950	For as hir list the world than may she gye. Lo, alle thise folk so caught were in hir las. Til they for to wul ofte seyde, 'allas!' Suffyeth heer ensamples oon or two, And though I coude rekne a thousand mo.

1. Woodbourne Country, north  
 2. near golden Marguerite  
 3. near white Red  
 4. Yellow has often been associated with  
 5. autumn and a golden leaf  
 6. for its habit of driving another kind of  
 7. the sun  
 8. 1940s the circumstances  
 9. growing seasons, characteristics  
 10. first month, truly, indeed  
 11. 1940s, Drought, pinworm  
 12. The second (Chambers) time had no  
 13. significant description

- 1921 the poetess T.S. Eliot's *Waste Land* of modernism
- 1923 *Narcissus* He did not remember the face of his love for him, in consequence, he was doomed to live in love with his own reflection, and so passed to death.
- 1924 the birth of King Solomon Indolence, the son of Gloried, King of Israel, was one of the greatest apostates, because little he wanted
- 1925 *Marceline* After death he was made almost divine because, for he had devoted his strength to the service of mankind, but he also was his constant lover
- 1926 *Madras* He was the only man to help Jesus on the American Golden Cross

## THE KNIGHT'S TALE

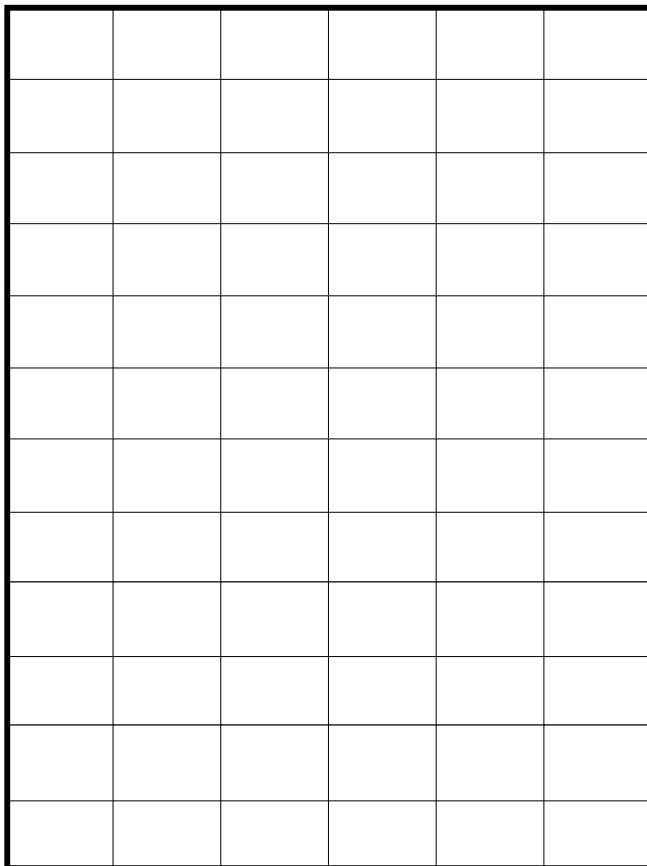
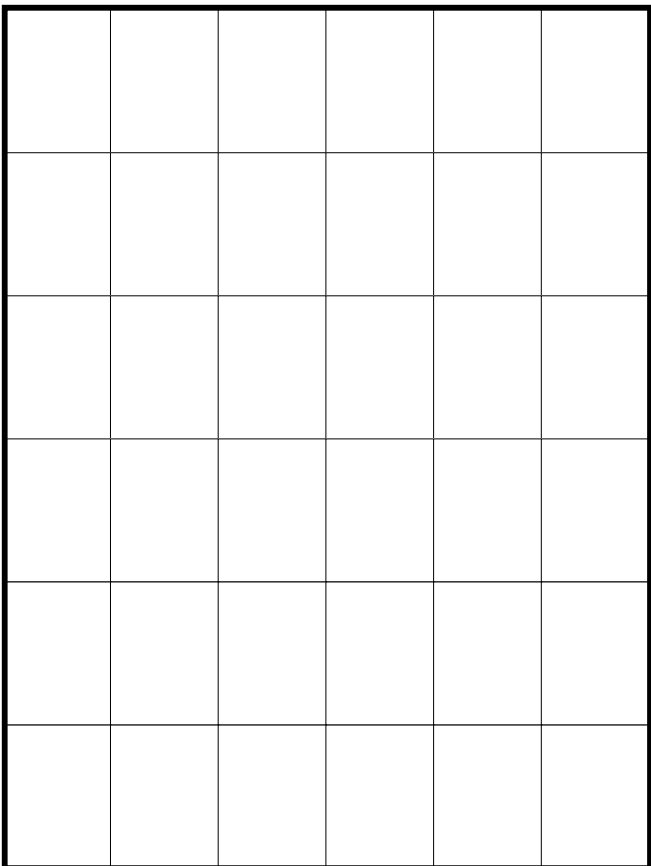
The statue of Venus, glorious for to see,	1955
Was naked, fleting in the large see,	
And fro the navel down al covered was	
With wawes grene, and brighte as any glas,	
A citole in hir right hand hadde she,	
And on hir heed, ful semely for to see,	1960
A rose getland, fresh and wel smellingere;	
Above hir heed hir dowyes flukeringe.	
Biſorn hir stood hir sone Cupido,	
Up-on hir shuldres winges hadde he two;	
And blind he was, as it is ofte sene;	1965
A bowe he bar and arwes brighte and kene.	
Why sholde I noight as wel eek telle yow al	
The portreiture, that was up-on the wal	
With-inne the temple of mighty Mars the rede?	
Al peynted was the wal, in lengthe and brede,	1970
Lyk to the cistres of the grisly place,	
That highte the grette temple of Mars in Trace,	
In thilke colde, frosty region.	
Ther-as Mars hath his sovereyn mansioun.	
First on the wal was peynted a foreste,	1975
In which ther dwelleth neither man nor beste,	
With knotty, knarry, bareyn trees olde	
Of stubbes sharpe and hidous to biholde;	
In which ther ran a rumbel and a swough,	
As though a storm sholde bresten every bough:	1980
And downward from an hille, under a bente,	
Ther stood the temple of Mars armipotentee	
Wroght al of burned strel, of which thentree	
Was long and streit, and gastly for to see.	

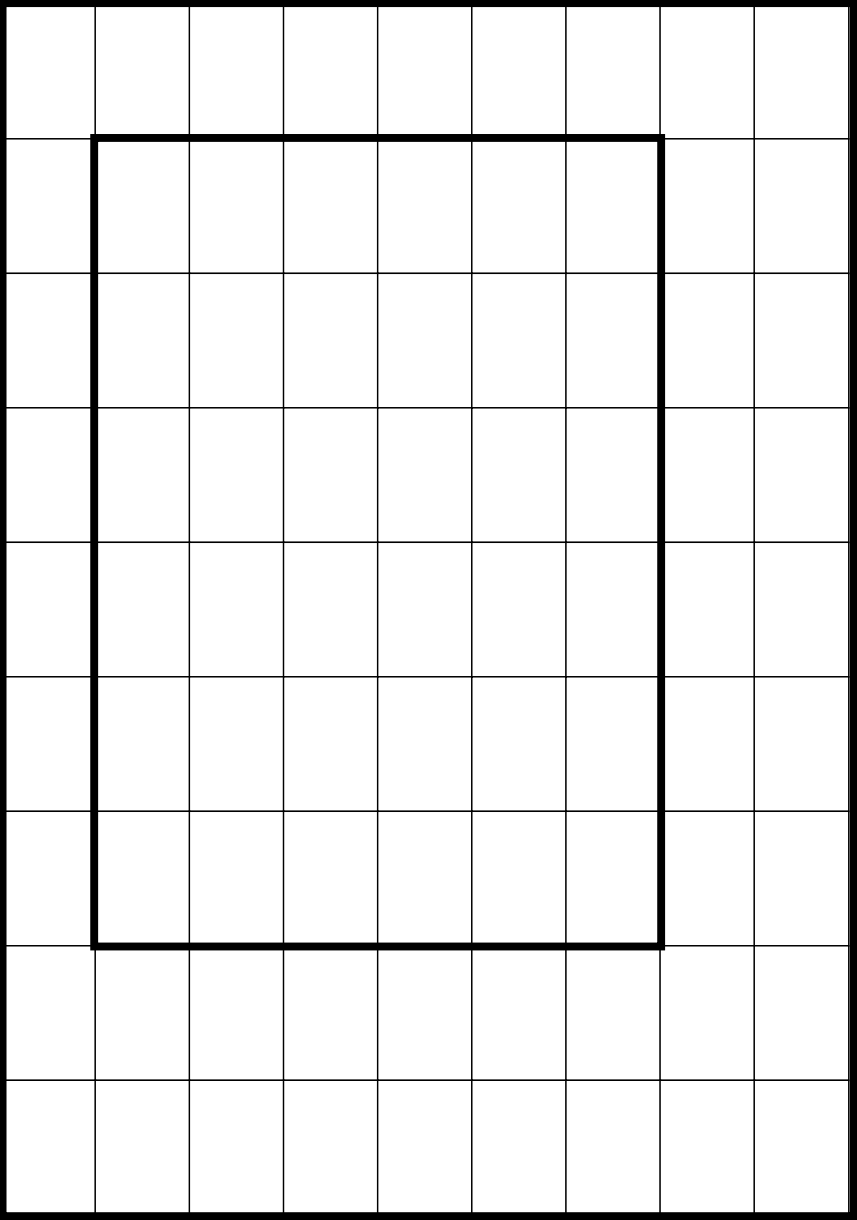
- 1492 Christopher Columbus turned the compass of US history into a mine
- 1542 Spanish Monarchs in the Armed Knight, driven to secure the loss of America
- 1547 James The sixth King of Scots, involved in slavery in Cyprus, King of France
- 1547 English Staff, discovered
- 1547 holds champagne Monarchs are equal
- 1550 her life in prison her
- 1551 and through Albigens

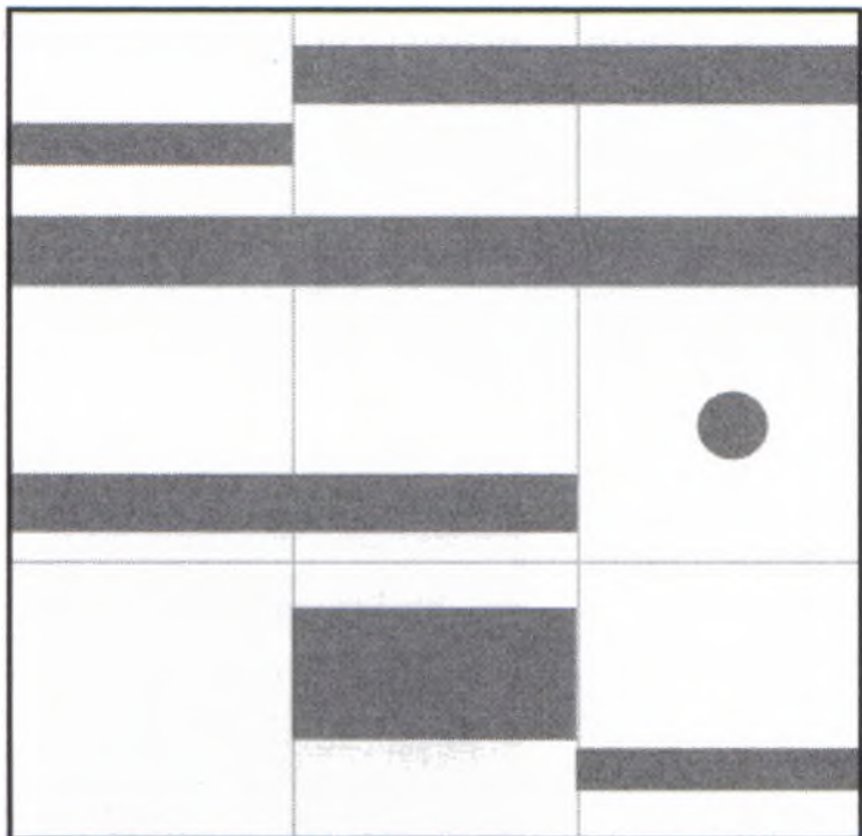
1070 ~~think I changed instrument, possibly~~  
 a sort of horn or bag  
 1071 ~~The answer~~  
 1072 ~~same. The answer~~  
 1073 ~~the great temple of Ming in~~  
 Peking This was used under Shun  
 Hsiang-shan, with music almost identical  
 1074 ~~the answer~~  
 1075 ~~same. Same. Just straight~~



## рациональное (математическое) разложение листа

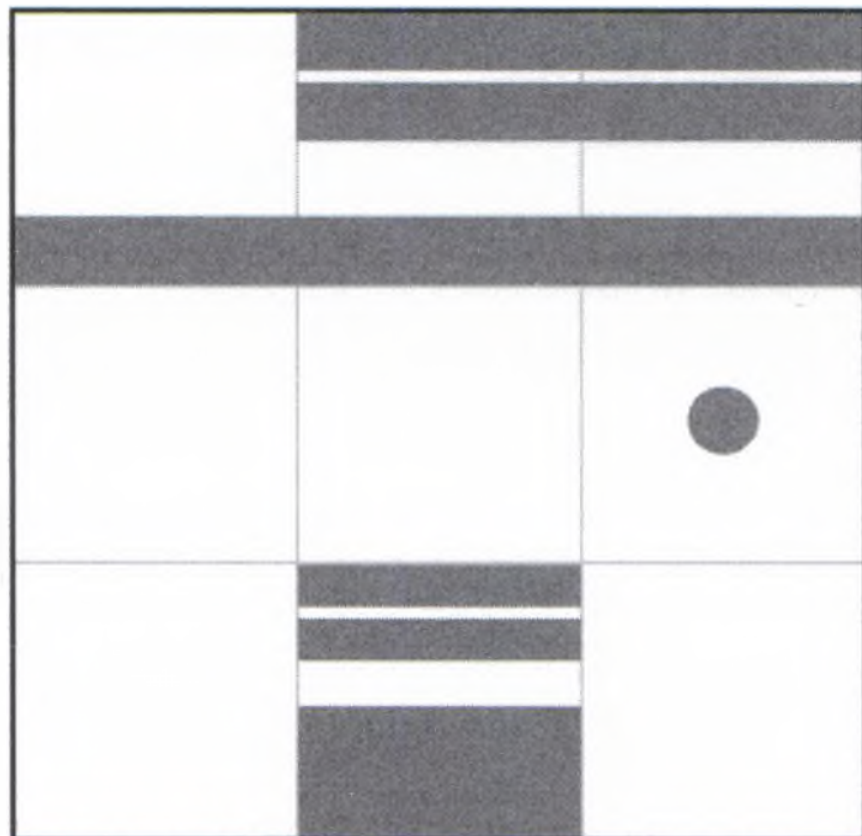






### Без группировки

Перед зрителем семь разрозненных элементов. Пространство кажется неорганизованным, а элементы — слишком сложными.



### Сгруппированные элементы

Группировка сокращает количество элементов, облегчает композицию и добавляет «воздуха».

from the director of 'waiting for happiness'

# BAMAKO

Sed libero purus, imperdiet  
nec.  
1234567890

Sed libero purus,  
imperdiet nec.  
1234567890

2014  
imperdiet  
about this  
Pellentesque  
velit. Nam quis  
fugiat ornare.

2014  
imperdiet  
about this  
Pellentesque  
velit. Nam quis  
fugiat ornare.

2014  
imperdiet  
about this  
Pellentesque  
velit. Nam quis  
fugiat ornare.

2014  
imperdiet  
about this  
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velit. Nam quis  
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a film by julien schneiders

from the director of 'waiting for happiness'

# BAMAKO

Sed libero purus, imperdiet  
nec.  
1234567890

Sed libero purus,  
imperdiet nec.  
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2014  
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2014  
imperdiet  
about this  
Pellentesque  
velit. Nam quis  
fugiat ornare.

a film by julien schneiders

# Theater am Hechtplatz

1/3

Sie hat 60 Zei  
der halbfetten Akzid  
auf  
zwei Punkt durch  
grotesk acht  
Akziden  
zehn Zentimeter. Di  
schoss  
mit zwei Pu  
der Akzid

Sie hat 60 Zeich  
auf zehn Zentimeter. Dies ist ein Schrift  
zwei Punkt durchschossen. Sie hat  
grotesk acht Punkt, hier mit zwei Punkt  
Akzidenzgrotesk acht Punkt, hier mit zwei  
zehn Zentimeter. Dies ist die halbfette  
schossen. Sie hat 60 Zeichen auf zehn  
mit zwei Punkt durchschossen. Sie hat 60  
der Akzidenzgrotesk acht Punkt, hier mit  
Dies ist ein Schriftmuster der halbfetten

8 Punkt, hier mit zwei Punkt durch  
ein Schriftmuster der halbfetten Akzidenz  
hat 60 Zeichen auf zehn Zentimeter. Dies  
Punkt, hier mit zwei Punkt durchschossen.  
ist ein Schriftmuster der Akzidenzgrotesk  
30 Zeichen auf zehn Zentimeter. Dies ist  
mit zwei Punkt durchschossen. Sie hat  
der halbfetten Akzidenzgrotesk acht Punkt  
auf zehn Zentimeter. Dies ist ein Schrift

Akzidenzgrotesk acht Punkt, hier mit zwei  
zehn Zentimeter. Dies ist die halbfette  
schossen. Sie hat 60 Zeichen auf zehn  
mit zwei Punkt durchschossen. Sie hat 60  
der Akzidenzgrotesk acht Punkt, hier mit  
Dies ist ein Schriftmuster der halbfetten

1/3

## Eugen Scotoni AG

ie hat sechzig  
k acht Punkt, hier

8 Punkt, hier mit  
ein Schriftmuster de  
hat 60 Ze

## J. & A. Kuster

Zeichen auf

Dies ist ein Sc  
Sie h  
8 Punkt, hier mit

## Kowner

rgrotesk 8  
in Schriftmuste

ein Schriftm  
hat 60 Zeichen

Dies ist ein Schr  
Sie hat 6  
8 Punkt, hier mit

## Knuchel & Kahl

zehn Zentimeter. Di

Punkt, hier mit  
ist ei  
50 Zeichen auf ze  
mit zwei Punkt  
der halb

## Eugen Hechler Sohn

halbfetten Akzid

auf zehn Zentime  
zwei Punkt durch

## Vannini

## Otto Gamma

grotesk  
Akzidenzgrotesk

Punkt, hier mit zwei  
ist ein S  
60 Zeichen auf z

riftmuster de

8 Punkt, hier mit  
ein Schr  
hat 60 Zeichen a

## Ernst Wyss & Co.

Akzidenz

iftmuster der halbe

## Lehmann & Cie. AG

## Sessler & Co.

Punkt, hier mit zwei  
ist ein Schr

60 Zeichen  
mit zwei Punkt

Punkt, hier mit zwei  
ist ein  
60 Zeichen auf ze

mit zwei Punkt dur  
der halbfetten Ak

mit zwei  
der halbfetten

8 Punkt, hier mit  
ein Schr  
hat 60 Zeichen auf

1/3

## Meynadier & Cie. AG

der halbe  
auf zehn Zen

zwei Punkt durch  
grotesk ach  
Akzidenzgrotesk a

## ER ESS Möbel

## Prodecor AG

der Akzidenzgrote  
Dies is  
Sie hat 60 Zeich

zehn Zentimeter  
schossen  
mit zwei Punkt dur

durchschos

ist ein Schriftmuster  
60 Zeichen auf  
mit zwei Punkt dur

8 Punkt  
ein Schriftmuster



**BOTW**  
 In Association with Goodhouse

**Band On The Wall- 2013 Manchester**  
 01 October 2013  
 International  
 Gogo Penguin + Roller Trio Tour

bandonthewall.com  
 Further information, program and tickets

Gogo Penguin & Roller Trio

Gogo Penguin  
 Chris Ringworth  
 Nick Blacka  
 Rob Turner

Roller Trio  
 Doors Open 19:30  
 Gogo Penguin 20:00  
 Roller Trio 21:00

Band On The Wall - Student  
 Online payment  
 On the day

Band On The Wall - Adult  
 Online payment  
 On the day

Join us on Facebook: Band On The Wall  
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**TRH**  
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**The Ruby Hall- 2013 Manchester**  
 05 October 2013  
 International  
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therubyhall.com  
 Further information, program and tickets

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 On the day

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thegrandcithero.com  
 Further information, program and tickets

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 Rob Turner

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 Online payment  
 On the day

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The Grand Cithero - Student  
 Online payment  
 On the day

The Grand Cithero - Adult  
 Online payment  
 On the day

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 04 October 2013  
 International  
 Gogo Penguin + Roller Trio Tour

abcstocktonon.com  
 Further information, program and tickets

Gogo Penguin & Roller Trio

Gogo Penguin  
 Chris Ringworth  
 Nick Blacka  
 Rob Turner

Roller Trio  
 Doors Open 19:30  
 Gogo Penguin 20:00  
 Roller Trio 21:00

ABC Stockton On Tees - Student  
 Online payment  
 On the day

ABC Stockton On Tees - Adult  
 Online payment  
 On the day

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 Online payment  
 On the day

ABC Stockton On Tees - Adult  
 Online payment  
 On the day

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## Helmut Schmid - Die Neue Gesellschaft - 1974

**Die Neue Gesellschaft**  
**7**

**Z5150 E**

Herausgeber:  
Willy Brandt  
Prof. Dr. Reimut Jochimsen  
Prof. Dr. Peter Lengsfeld  
Friedel Schirmer  
Prof. Dr. Carlo Schmid  
Prof. Dr. Dr. Theodor Strohm  
Heinz O. Vetter

Juli 1974  
21. Jahrgang

**Thema:**  
**Wirtschaftspolitik**

**Herbert Wehner:**  
**Zuverlässigkeitsprüfungen  
für die SPD**

**Helmut Schmidt:**  
**Zur aktuellen ökonomischen  
Problematik**

**Marie Schlei:**  
**Sieg der Vernunft?  
Zur Reform des § 218**

**Jean Monnet:**  
**Die europäische Aufgabe**

**Immanuel Geiss:**  
**Umsturz in Portugal**

**Die Neue Gesellschaft**  
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**Z5150 E**

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Prof. Dr. Dr. Theodor Strohm  
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August 1974  
21. Jahrgang

**Walter Arendt:**  
**Hoher Beschäftigungsgrad  
bleibt das Ziel**

**Uwe Holtz:**  
**Rohstoffe und Entwicklung**

**Helmut Rohde:**  
**Perspektiven der Bildungs-  
politik**

**Rudolf Scharping:**  
**Jungsozialisten und Schüler-  
arbeit – tatsächlich etwas  
Neues?**

**Volker Jung:**  
**Erweiterung des Europäischen  
Gewerkschaftsbundes**

**Alfred Kantorowicz:**  
**Wo Menschen hungern gibt  
es keine Freiheit**

**Die Neue Gesellschaft**  
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**Z5150 E**

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September 1974  
21. Jahrgang

**Arndt/Koschnik/Sabais/  
Schmitt-Vockenhausen/  
Brungs/Maurer:**  
**Schwerpunkt Kommunalpolitik**

**Lothar Kramm/Volker Jung:**  
**Zweimal Thema Mitbestimmung**

**Anders Thunborg:**  
**Probleme der UN-Friedens-  
truppen**

**Martin Gralher:**  
**Politik und Politikgestaltung  
als Möglichkeit und Wirklichkeit**

**Hermann Weber:**  
**Realistischere Einschätzung  
der SPD durch kommunistische  
Ideologen**

**Christoph Ehmann:**  
**Nicht mehr, sondern andere  
Hochschulen**

## Helmut Schmid - Die Neue Gesellschaft - 1974

<h1>Die Neue Gesell- schaft 10</h1>	<p><b>Z5150 E</b></p> <hr/> <p>Herausgeber: Willy Brandt Prof. Dr. Reimut Jochimsen Prof. Dr. Peter Lengsfeld Friedel Schirmer Prof. Dr. Carlo Schmid Prof. Dr. Dr. Theodor Strohm Heinz O. Vetter</p> <hr/>
<p>Oktober 1974 21. Jahrgang</p>	<hr/> <p><b>Rudolf Scharping:</b> <b>Staat und Reformen</b> — Anmerkungen —</p> <hr/>
<hr/> <p><b>Konrad Porzner/ Hans Georg Wehner:</b> <b>Steuerreform</b></p>	<hr/> <p><b>Theodor Strohm:</b> <b>Das Grundproblem im Verhältnis von Staat und Kirche</b></p> <hr/>
<hr/> <p><b>Hermann Scheer:</b> <b>Vergesellschaftung oder Privatisierung der Politik?</b> Zu Kurt Biedenkopf</p>	<hr/> <p><b>Michael Hartley-Brewer:</b> <b>Die Labour Party, das Volk und die Europäische Gemeinschaft</b></p> <hr/>
<hr/> <p><b>Joseph Scholmer:</b> <b>77. Deutscher Ärztetag</b> <b>Die Spaltung der deutschen Ärzteschaft</b></p>	<hr/>

# Die Neue Gesell- schaft 11

November 1974  
21. Jahrgang

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**Hans Matthöfer:**  
**Forschungspolitik und  
Wirtschaft**

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**Christian Götz:**  
**Die „legale Rechte“  
formiert sich**

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**Gerhard Jahn:**  
**Rolle des Deutschen  
Juristentags im Wandel**

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Herausgeber:  
Willy Brandt  
Prof. Dr. Reimut Jochimsen  
Prof. Dr. Peter Lengsfeld  
Friedel Schirmer  
Prof. Dr. Carlo Schmid  
Prof. Dr. Dr. Theodor Stroh  
Heinz O. Vetter

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**Bley/Breidenstein/Brück/  
Brunn/Hagolani/Holtz/Kühne/  
Tibi:**  
**Schwerpunkt**  
**Entwicklungspolitik/Dritte Welt**

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**Klaus-Detlef Funke:**  
**Schluß mit dem Kalten Krieg  
in der Pressepolitik!**

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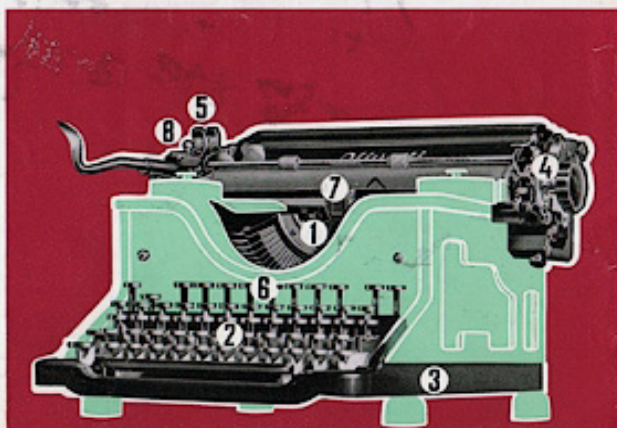
**Jürgen Dunsch:**  
**Labours Wahlkampf – Mandat  
ohne Sieg**

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<h1>Die Neue Gesell- schaft 12</h1>	<p><b>Z5150 E</b></p> <hr/> <p>Herausgeber: Willy Brandt Prof. Dr. Reimut Jochimsen Prof. Dr. Peter Lengsfeld Friedel Schirmer Prof. Dr. Carlo Schmid Prof. Dr. Dr. Theodor Strohm Heinz O. Vetter</p>
<p>Dezember 1974 21. Jahrgang</p>	<hr/> <p><b>Herbert Wehner:</b> <b>Schwierige Zwischenbilanz</b></p>
<p><b>Klaus-Uwe Benneter/Hans Georg Schachtschabel/ Adolf Scheu:</b> <b>Probleme der Mittelstands- politik</b></p>	<hr/> <p><b>Wilhelm Dröschner:</b> <b>Europas Sozialdemokraten formieren sich</b></p>
<p><b>Klaus Grimmer:</b> <b>Staatsverfassung und Gesellschaftsordnung</b></p>	<hr/> <p><b>Martin Gralher:</b> <b>Was sind die Grenzen des Bundesrats?</b></p>
<p><b>Willy Brandt/Herbert Wehner:</b> <b>15 Jahre Godesberger Programm</b></p>	<hr/>



## Studio Boggeri - Olivetti - 1934



**CESTINO MOBILE** - Per passare dalle minuziosità alla praticità non si alza il cestello (pensato alle funzioni di classe col due su carrello di 250 apaci, che pesa parecchio chilo); ma si abbassa invece il cuscino portamentale. Con tale sistema, nettamente superiore, la carta non si sposta, la scrittura non si disallinea, chiarezza e nitidezza di impressione non vengono alterate.

**TASTIERNA** a Con 45 tasti (novanta segni), testa bilingue, dispositivo per riproduzione al duplicatore, tasto di ritorno, testa libera margini, due librerie minuscule (una per lato). Quantitativo dispositivi diversi di tasti e accessori speciali per tutte le lingue. Tastiera per telegrafo e radiotelegrafo. Tariffiere speciali su richiesta, senza aumento di prezzo.

**TELENO IN UN SOL PREZZO** - Il telese della M-40 è una vera meraviglia della tecnica della lendaria. Essi è fono in un sol prezzo ed è quindi assolutamente immune da qualsiasi possibilità di deterioramento. Soltanto alle dandette Olvanti, specializzate nei prodotti gatti di precisione, sta possibile ottenere per un prezzo di sagoma così completa, un gatto perfetto.

**CARRELLI INTERCAMBIABILI** - Nella M 40 i diversi carrelli possono essere alternativamente applicati con estrema facilità, a mano, in pochi secondi, senza ausilio di attrezzi, mediante le due robuste viti a testa sferica che li fissano all'incastellatura. L'estrema facilità di montaggio del carrello facilita le operazioni di verifica e manutenzione degli organi interni.

olivetti M 40

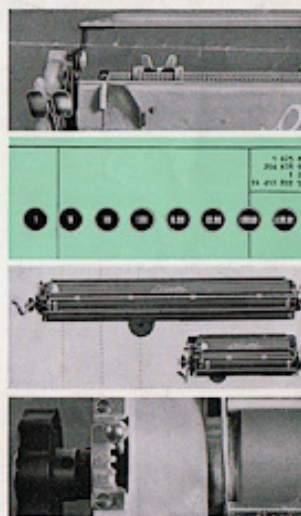


**MEMBRANATI AUTOMATICI** - La MC 40 è l'unica macchina al mondo che consente di effettuare "automaticamente" l'operazione dei margini di scrittura. Il differenziale può gestirsi in due blocchi marginalizzati ai punti voluti con la semplice pressione di una leva. Questo dispositivo di concezione nuova e originale consente una eccezionale facilità di manovra.

**TABULATORE AUTOMATICO** - La M 40 può essere fornita con un vero tabulatore decimale, un dispositivo che permette l'istantanea incollamento delle cifre, dalle unità sino alle decine di milioni, su un numero di colonne limitato soltanto dalla lunghezza del carrello. Il tabulatore è a comando completamente automatico e si manovra dalla parte anteriore della macchina.

**CARRELLI DI CINQUE LUNGHEZZE**  
A - 30 spazi - lunghezza della carta cm. 28  
B - 120 spazi - lunghezza della carta cm. 35  
C - 160 spazi - lunghezza della carta cm. 45  
D - 220 spazi - lunghezza della carta cm. 58  
E - 250 spazi - lunghezza della carta cm. 70

**QUATTRO INTERLINEATURE** - Rispettivamente di mm. 5-7,5-10-12,5. La terza è quella corrispondente alla carta da bollo. La lavetta che comanda le interlineature serve anche per la messa in folle del rullo, ossia per comandare al rullo un movimento continuo ogni qualvolta si desidera riprendere l'interlineatura precedente e ristabilire il comando del rullo.



#### PRINCIPALI CARATTERISTICHE DELLA OLIVETTI M 40

**3. MACCHINE PERTE**, aggiunge ai vari caratteristici del tipo massima  
 velocità di scrittura, maggiore autonomia, maggior elasticità, migliore  
 scrittura, quelle prerogative ed originali, dei magnetici automatici  
 molto avanzati.

**4. METEORIZZA DI SCRITTURA**, perfezione di scrittura e di  
 allineamento superiori a quelli ottenuti con qualunque altra macchina.

**5. VELOCITÀ** pari a quella delle macchine più veloci, e di gran lunga su-  
 periore a quella raggiunta nei computer internazionali di fotologia.

**6. TESSO DI REGOLA** del tutto e perfettamente uniforme, sia per i testi  
 centrali che per i laterali.

**7. MARGINATORI AUTOMATICI** di sistema un-  
 vicissimo, originale, senza precedenti nel campo della tecnica della macchina  
 da scrivere.

**8. TABELLATURE DECIMALE AUTOMATICHE** cioè a imposte-  
 zione automatica, di tipo originale, di estrema praticità e comodità.

**9. CARRELLI INTERCAMBIABILI** a mano, con la massima facilità, in pochi secondi.

**10. INVERSIONE AUTOMATA DEL NASTRO** con uguale delicatezza di tessu-

Nessuna macchina al mondo può competere con la M. 40 Olivetti quanto a nitidezza di scrittura, incisione perfetta di matrici per duplicatore, numero e leggibilità di copie (fino a 15 copie leggibili).

**I 16 TIPI DI CARATTERE PER LA VOSTRA SCELTA**

1984 - La M.40 rappresenta oggi quanto di più moder-

ELITE - La M.40 rappresenta oggi quanto di più moderno e di

ITALICO - Le-M.40 rappresenta oggi quanto di più mo

ITALICO GRASSE - La E.40 rappresenta oggi quanto di

Il 9,40 rappresenta oggi quanto di già moderno e di già perfetto esiste nel

ORDATO - Le M.40 rappresenta oggi quanto di p...

*Chamaeleon* - Fig. 11, 40. *hagermanii* - eggs, 40x.

...la 2.40 rispetto al 2.00 del 1990.

... ..

TUESDAY AT 10 A.M. 50 representatives of

FLITE DIVISION - in M-10 manuscript and

STAMPATELLO - Lk M.40 RAPPRESENTA

...LA M. 10. RAPPRESENTA...

**AVVISI** - La M.40 rappresenta

GIGANTE - LA M.40 RAPIDA





# Max Bill - Die Neue Architektur - 1940



16. Innenansicht

## 2 Wohnhaus im Goldental Zürich

**Ästhetische Überforderung**  
 Max Bill, der Leiter der Bauabteilung der Stadt Zürich, hat im Jahr 1939 das Wohnhaus im Goldental (Zürich) im Auftrag der Stadt Zürich erbauen lassen. Es ist ein Beispiel für die „Neue Architektur“ der 1930er Jahre, die sich durch ihre klare, geometrische Form und ihre Integration in die Umgebung auszeichnet. Das Haus ist ein Beispiel für die „Neue Architektur“ der 1930er Jahre, die sich durch ihre klare, geometrische Form und ihre Integration in die Umgebung auszeichnet.

Wohnung gelte noch als auf Max Bill (geboren 1906) zurückzuführen. Die Bauabteilung der Stadt Zürich hat im Jahr 1939 das Wohnhaus im Goldental (Zürich) im Auftrag der Stadt Zürich erbauen lassen. Es ist ein Beispiel für die „Neue Architektur“ der 1930er Jahre, die sich durch ihre klare, geometrische Form und ihre Integration in die Umgebung auszeichnet.

**Technische Entwicklung**  
 Die technische Entwicklung der 1930er Jahre hat die Architektur der 1930er Jahre beeinflusst. Die technische Entwicklung der 1930er Jahre hat die Architektur der 1930er Jahre beeinflusst. Die technische Entwicklung der 1930er Jahre hat die Architektur der 1930er Jahre beeinflusst.



17. Treppen

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18. Treppenhaus mit Stiegen und Geländer

Wohnung gelte noch als auf Max Bill (geboren 1906) zurückzuführen. Die Bauabteilung der Stadt Zürich hat im Jahr 1939 das Wohnhaus im Goldental (Zürich) im Auftrag der Stadt Zürich erbauen lassen. Es ist ein Beispiel für die „Neue Architektur“ der 1930er Jahre, die sich durch ihre klare, geometrische Form und ihre Integration in die Umgebung auszeichnet.

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## Max Bill - Form - 1950s



Source: *U.S. Census Bureau*.

[illegible]

Spencer's first book, *How to Buy a House*, was published in 1929. It was a success. The book was reprinted in 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606,

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Die folgenden Aussagen sind richtig (R) oder falsch (F).  
 1. Die Wahrscheinlichkeit, dass ein bestimmtes Ereignis eintritt, ist die Wahrscheinlichkeit, dass ein bestimmtes Ereignis eintritt.  
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ing system is considered being an important component of a company's information system. It is difficult to estimate how many companies have implemented a formalized information system. However, the results of the survey of the "High-Tech Statistics" in the Netherlands and the last survey on information technology in the Netherlands (1994) show that 60% of the companies have implemented a formalized information system. With regard to the implementation of a formalized information system, the results of the survey of the "High-Tech Statistics" and the survey of the last survey on information technology in the Netherlands (1994) show that 60% of the companies have implemented a formalized information system. With regard to the implementation of a formalized information system, the results of the survey of the "High-Tech Statistics" and the survey of the last survey on information technology in the Netherlands (1994) show that 60% of the companies have implemented a formalized information system.

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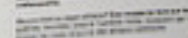
Figure 4-44

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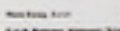
Businesses that are not in the business of selling products or services are not subject to the same rules. For example, a company that provides a service to its customers, such as a consulting firm, is not subject to the same rules as a company that sells products. The same is true for companies that provide services to other companies, such as a software development firm.



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# Max Bill - Ulm School of Design - 1950s

## ulm 1

Vierteljahresbericht  
der Hochschule für Gestaltung, Ulm  
Oktober 1958

Preis pro Nummer DM 1.-/Sfr 1.-/OS 7.50  
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Octobre 1958

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### Hochschule für Gestaltung

Die Hochschule für Gestaltung bildet Fachkräfte aus für zwei entscheidende Aufgaben der technischen Zivilisation:  
die Gestaltung industrieller Produkte (Abteilung Produktform und Abteilung Bauwesen);  
die Gestaltung bildhafter und sprachlicher Mitteilungen (Abteilung visuelle Kommunikation und Abteilung Information).

Die Hochschule für Gestaltung bildet damit Gestalter heran für die Gebrauchs- und Produktionsgüterindustrie sowie für die modernen Kommunikationsmittel Presse, Film, Funk und Werbung. Diese Gestalter müssen über die technologischen und wissenschaftlichen Fachkenntnisse verfügen, die für eine Mitwirkung in der heutigen Industrie erforderlich sind. Gleichzeitig müssen sie die kulturellen und gesellschaftlichen Konsequenzen ihrer Arbeit erfassen und berücksichtigen.

Die Hochschule für Gestaltung ist als eine Schule für höchstens 150 Studierende konzipiert, um ein günstiges Zahlenverhältnis zwischen Studierenden und Dozenten zu gewährleisten.

Dozenten und Studierende kommen aus verschiedenen Ländern und geben der Hochschule einen internationalen Charakter.

The Hochschule für Gestaltung educates specialists for two different tasks of our technical civilization:  
The design of industrial products (industrial design department and building department);  
The design of visual and verbal means of communication (visual communication department and information department).

The school thus educates designers for the production and consumer goods industries as well as for present-day means of communication: press, film, broadcasting, television, and advertising. These designers must have at their disposal the technological and scientific knowledge necessary for collaboration in industry today. At the same time they must grasp and bear in mind the cultural and sociological consequences of their work.

The Hochschule für Gestaltung is conceived as a school for a maximum number of 150 students, in order to ensure a favourable proportion between the number of students and faculty. Faculty and students come from many different countries, thus giving the school an international character.

La Hochschule für Gestaltung s'attache à former des spécialistes appelés à remplir deux tâches d'importance décisive dans notre civilisation technique:  
la création dans le domaine des produits industriels (section «Industrial Design» et section «Industrialisation du Bâtiment»);  
la création dans le domaine de la communication visuelle et verbale (section «Communication Visuelle» et section «Information»).

La Hochschule für Gestaltung forme des créateurs qui s'appliquent tant à l'étude d'objets industriels de consommation et de production, qu'à celle des moyens modernes de communication (presse, film, radiodiffusion, télévision, publicité). Ces créateurs doivent posséder les connaissances techniques et théoriques aujourd'hui nécessaires à une collaboration fructueuse avec l'industrie. Ils devront aussi considérer et mesurer la portée des conséquences sociales et culturelles de leur travail.

La Hochschule für Gestaltung est conçue de manière à recevoir un maximum de 150 étudiants, afin d'assurer une proportion numérique favorable aux rapports entre étudiants et professeurs, qui viennent de tous les horizons et donnent à l'École son caractère international.

## ulm 2

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Tomás Maldonado

### Neue Entwicklungen in der Industrie und die Ausbildung des Produktgestalters

Die Anschauungen, die die Ideologie des Bauhauses bestimmt haben, lassen sich ein Vierteljahrhundert nach Schließung dieses Instituts schwer in die Sprache unserer heutigen Problematik übertragen. Mehr noch: wir müssen einige dieser Anschauungen, wie wir sehen werden, mit größter Entschiedenheit, aber auch mit größter Objektivität, zurückweisen.

### New Developments in Industry and the Training of the Designer

The ideas which supply the basis for what might be called the Bauhaus ideology are today, a quarter of a century after that institution closed, difficult to translate into the language of our present-day preoccupations. Furthermore, as we shall see, some of these ideas must now be refuted with the greatest vehemence as well as with the greatest objectivity.

### Les nouvelles perspectives industrielles et la formation du «designer»

Les conceptions qui servent de fondement à ce que l'on pourrait appeler l'idéologie du Bauhaus, sont aujourd'hui, un quart de siècle après la fermeture de cet institut, difficiles à traduire dans le langage de nos préoccupations actuelles. Plus encore, quelques-unes de ces conceptions doivent être maintenant réfutées avec la plus grande véhémence ainsi qu'avec la plus grande objectivité.



## Max Bill - Ulm School of Design - 1950s

### ulm 3

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Anthony Frischaug

#### Visuelle Methodik

##### 1. Aufgabenstellung

Die ersten Aufgaben, die in der Grundlehre der HfG innerhalb des Faches Visuelle Methodik gestellt werden, haben zu berücksichtigen, daß die Studierenden eine unterschiedliche Vorbildung besitzen und daß kaum methodologische Vorkenntnisse vorausgesetzt werden können. Auch beherrschen sie die Darstellungstechniken nicht in gleicher Weise.

Daher werden am Anfang Aufgaben gestellt, die nicht nur die Darstellungsfähigkeiten entwickeln, sondern auch ohne besondere methodologische Voraussetzungen zu lösen sind. Die Studierenden sollen dazu angeleitet werden, diese Aufgaben nicht nur intuitiv zu bearbeiten, sondern, soweit wie möglich, systematisch an sie heranzugehen und sich auf diese Weise einige methodologische Kenntnisse anzueignen. Schließlich sollen die Aufgaben in einem thematischen Zusammenhang mit der späteren Arbeit in den Abteilungen stehen.

Es empfiehlt sich, Aufgaben zu wählen, die eine übersichtbare Anzahl von Lösungen besitzen. Eine solche Aufgabe ist zum Beispiel die Darstellung von Kommunikationsverhältnissen durch zwei- oder dreidimensionale Graphen. Unter einem Graph versteht man ein System von Punkten und Verbindungslinien zwischen diesen Punkten (1.1).

Gleichzeitig läßt sich auf diese Weise experimentell untersuchen, ob sich für die Gestaltung von Informationsträgern Prinzipien entwickeln lassen, deren Anwendung die Informationsvermittlung optimiert. Ein Problem, das für alle Abteilungen der HfG in gleicher Weise von Bedeutung ist.



(1.1)

#### Visual Methodology

##### 1. Problems set

In the foundation course at the HfG, the first problems set in the subject of visual methodology have to take into consideration the facts that the previous education of the students varies; that hardly any basic methodological knowledge can be presupposed; and also that their command of representation by means of technical drawing is uneven.

For these reasons, at the beginning of the school year problems were set which not only develop skill in technical drawing but which are also solvable without previous specialised knowledge of methodology. In this way an attempt is made to guide students to have, as far as possible, a systematic approach – rather than merely to work intuitively; thus to acquire some knowledge of method. Finally, the problems must be related in theme to the work which the students will carry out later on in the various departments of the Hochschule.

It is advisable to choose problems which have a clearly visible number of solutions. An example of this sort of problem is the representation of communication relationships by means of two- and three-dimensional graphs. A graph is understood as a system composed of points and connections between such points (1.1).

Simultaneously, one can in this way make an experimental investigation into the design of sign vehicles, to discover whether certain principles can be developed whose application will lead to an optimal transmission of information: a problem which is of equal significance for all departments of the HfG.

#### Méthodologie visuelle

##### 1. Énoncé des problèmes

Les premiers problèmes posés en méthodologie visuelle, une des branches du cours fondamental de la HfG, doivent s'adapter à la formation antérieure très inégale des étudiants; on ne peut exiger d'eux des notions méthodologiques préalables. Par ailleurs, ils ne maîtrisent pas de manière uniforme les techniques de représentation.

On commence donc par poser des problèmes qui développent l'habileté à représenter, sans exiger pour autant des bases méthodologiques. Il faut amener les étudiants à ne pas se contenter d'aborder les problèmes par l'intuition seule, mais, dans la mesure du possible, à les étudier systématiquement afin d'acquiescer ainsi quelques connaissances méthodologiques. En outre, les thèmes des problèmes doivent se rattacher aux travaux ultérieurs des différentes sections.

Il vaut mieux choisir des problèmes ayant un nombre limité de solutions. Représenter des réseaux de communication par des graphes à deux ou trois dimensions constitue un exemple de ce genre de problèmes. Par graphe, on entend un système de points et de lignes reliant ces points les uns aux autres (1.1).

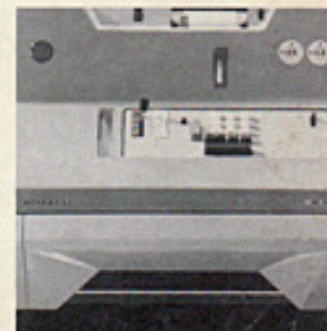
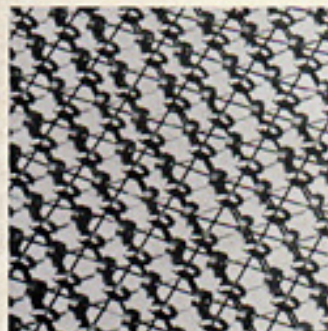
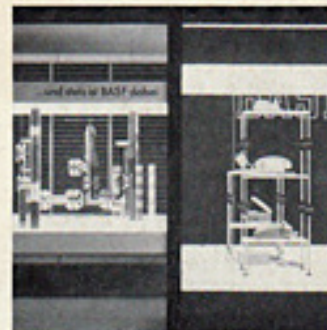
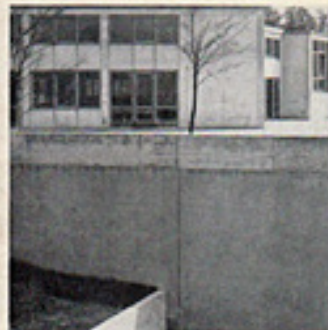
En même temps, on peut, par ce moyen, vérifier expérimentalement s'il est possible de déduire des principes pour la représentation de porteurs d'information dont l'application permettrait un transfert optimal d'information. Ce problème intéresse également toutes les sections de la HfG.



# ulm 6

Zeitschrift der Hochschule für Gestaltung

Journal of the Hochschule für Gestaltung



'ulm' — die Zeitschrift der Hochschule für Gestaltung (HfG) — erscheint wieder nach langer Unterbrechung. In der neuen Phase, die mit dieser Nummer beginnt, wird 'ulm' zwei Ziele anstreben: einerseits die Resultate der HfG in den Bereichen der Pädagogik, Forschung und Entwicklung dokumentieren sowie auch die theoretischen Grundlagen aufzeigen, mit Hilfe derer eben diese Resultate entstanden sind; andererseits zu einer Diskussion beitragen über noch offene Fragen der Designphilosophie, Designmethodik und Designpädagogik. Das eine Ziel ist so wichtig wie das andere; denn ein Vorweisen von Resultaten ohne Reflexion wird zu einer bloßen Selbsterstellung, und eine Reflexion ohne Beleg zu einer bloßen Spekulation.

'ulm' — the journal of the Hochschule für Gestaltung (HfG) — now appears again after a long interruption. In the new series, starting with this edition, 'ulm' will strive to fulfill two aims: on the one hand it will document the achievements of the HfG in the fields of education, research and development and indicate the theoretical basis with the help of which these same achievements have been attained; on the other hand it will discuss unanswered questions of design philosophy, method and teaching. Both these aims are of equal importance; for a presentation of results without reflection is a mere self-representation, and a reflection without practical achievements is a mere speculation.



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Emil Ruder - Typographische-Monatsblätter - 1950s - 1960s





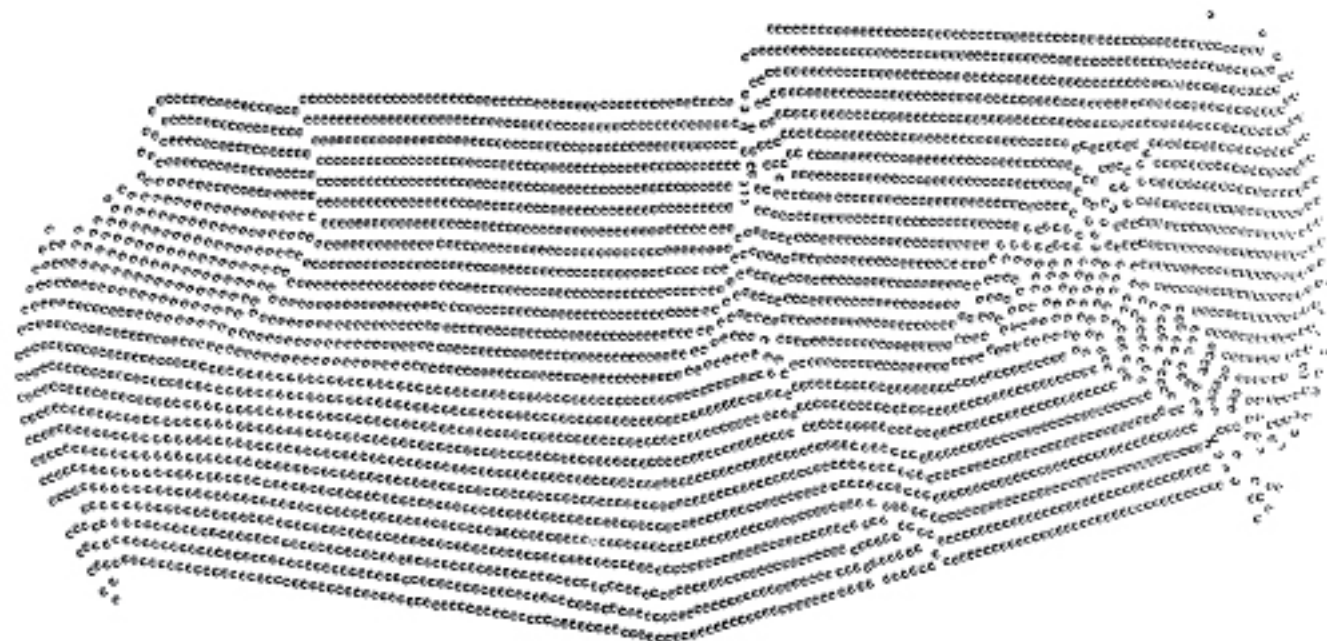
Emil Ruder - 1960s



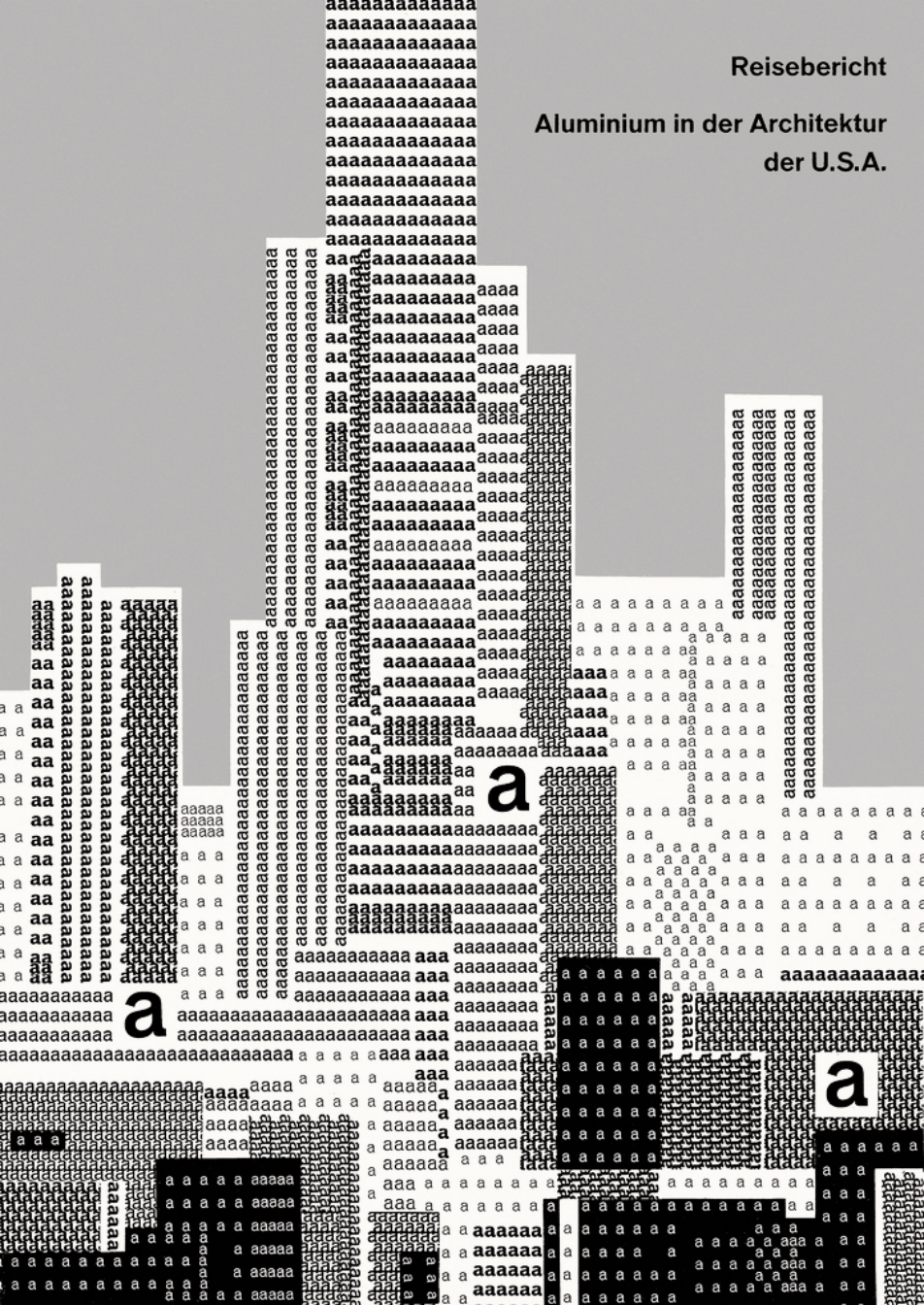
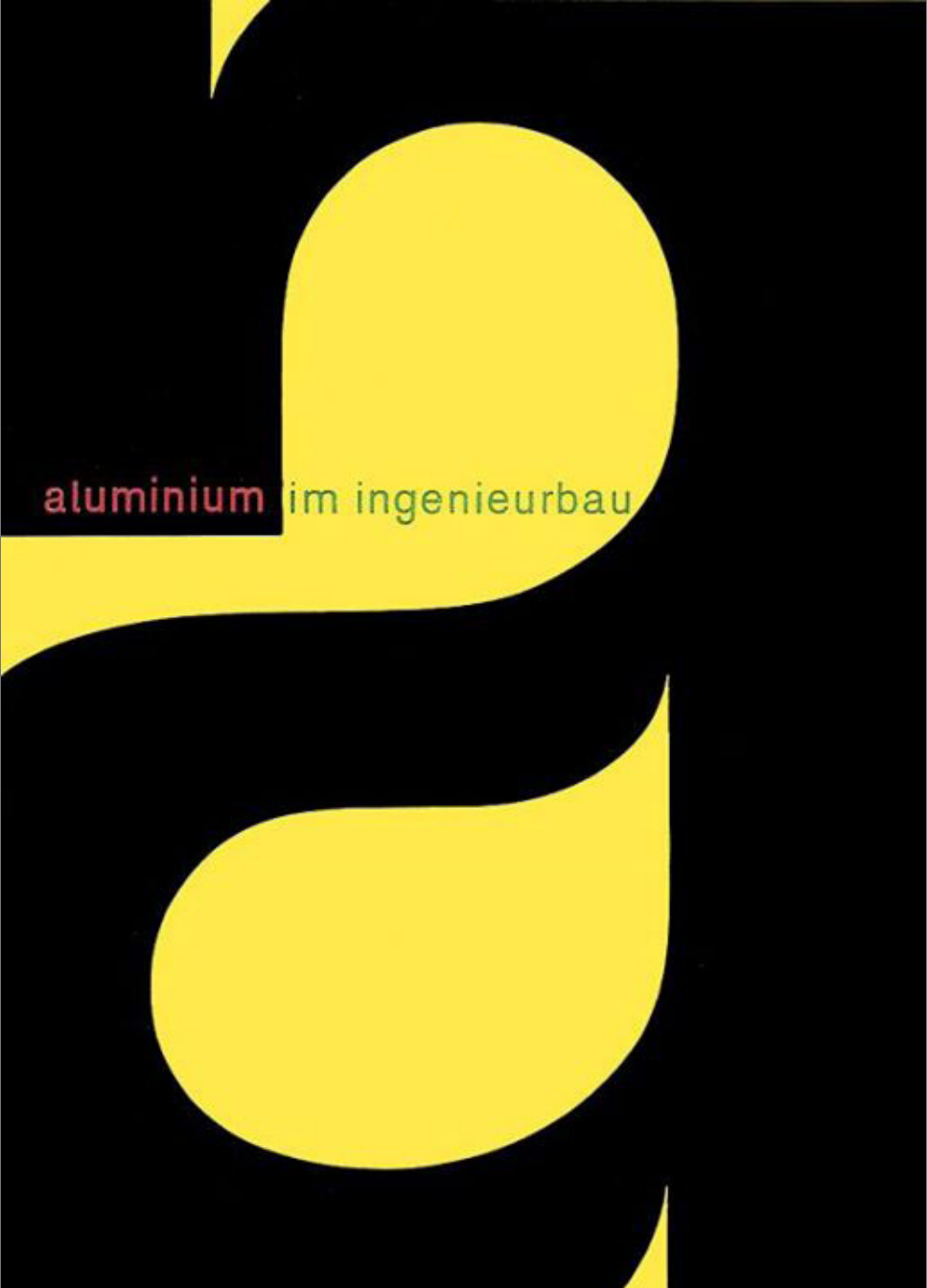
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feb 60

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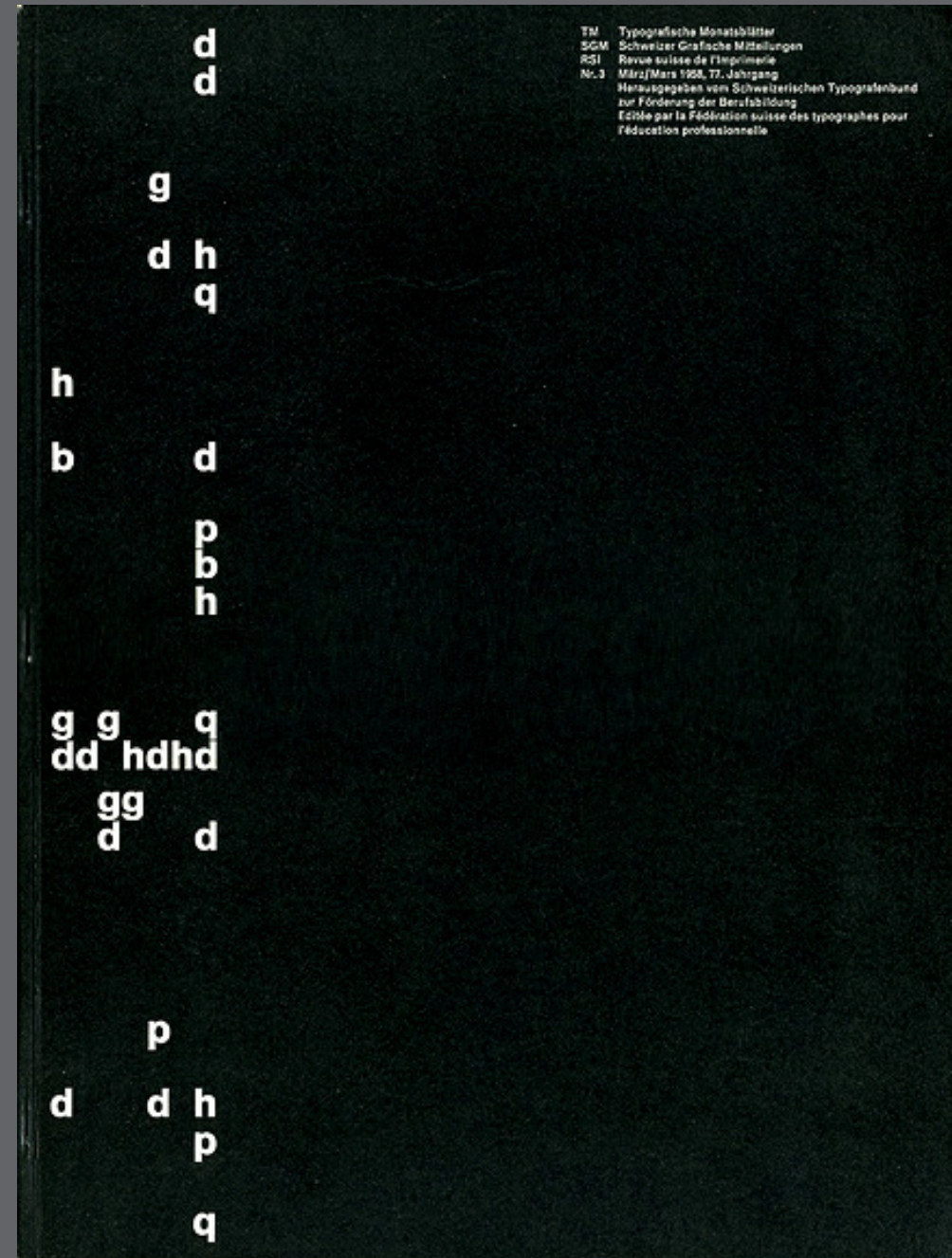
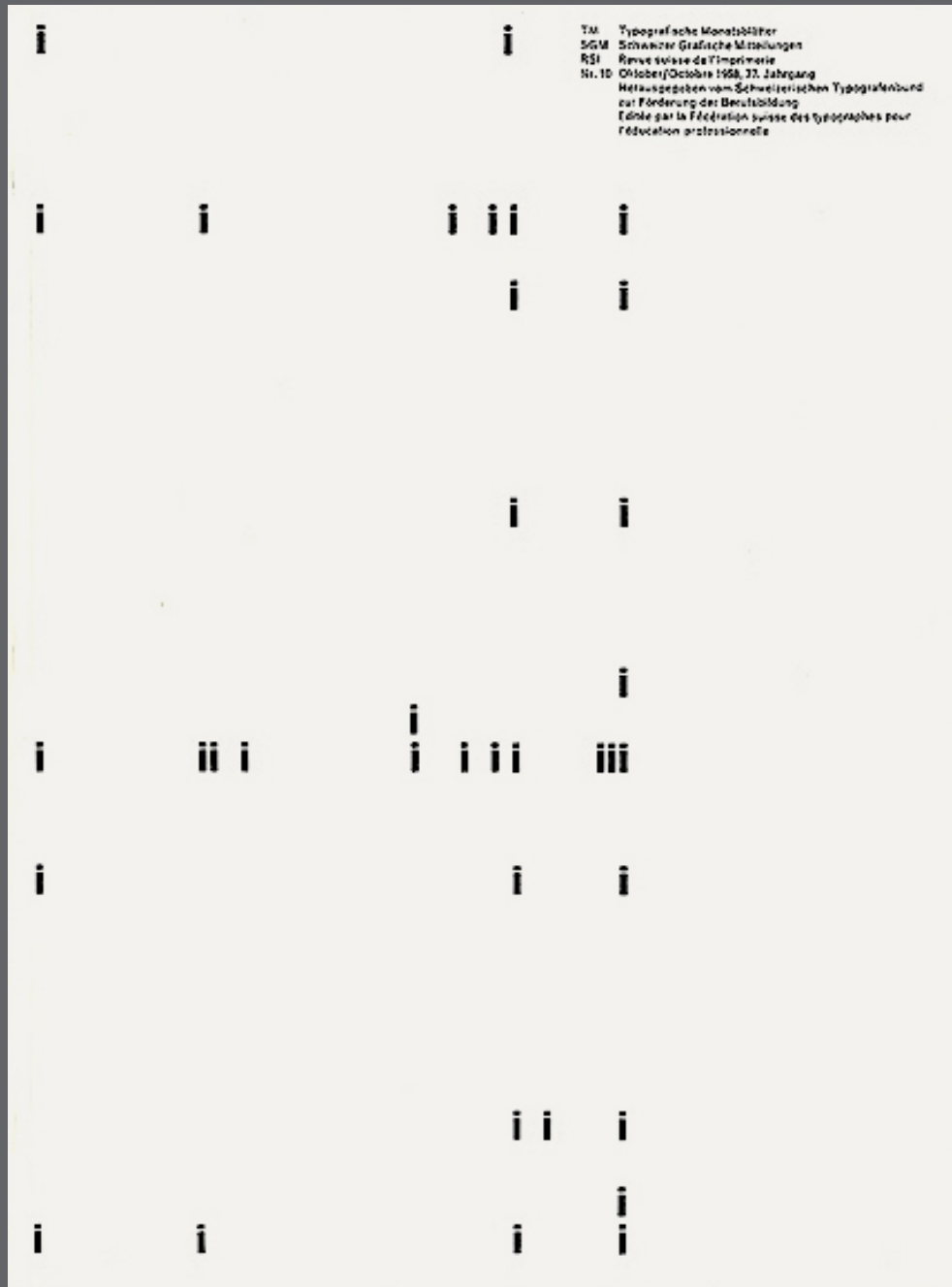
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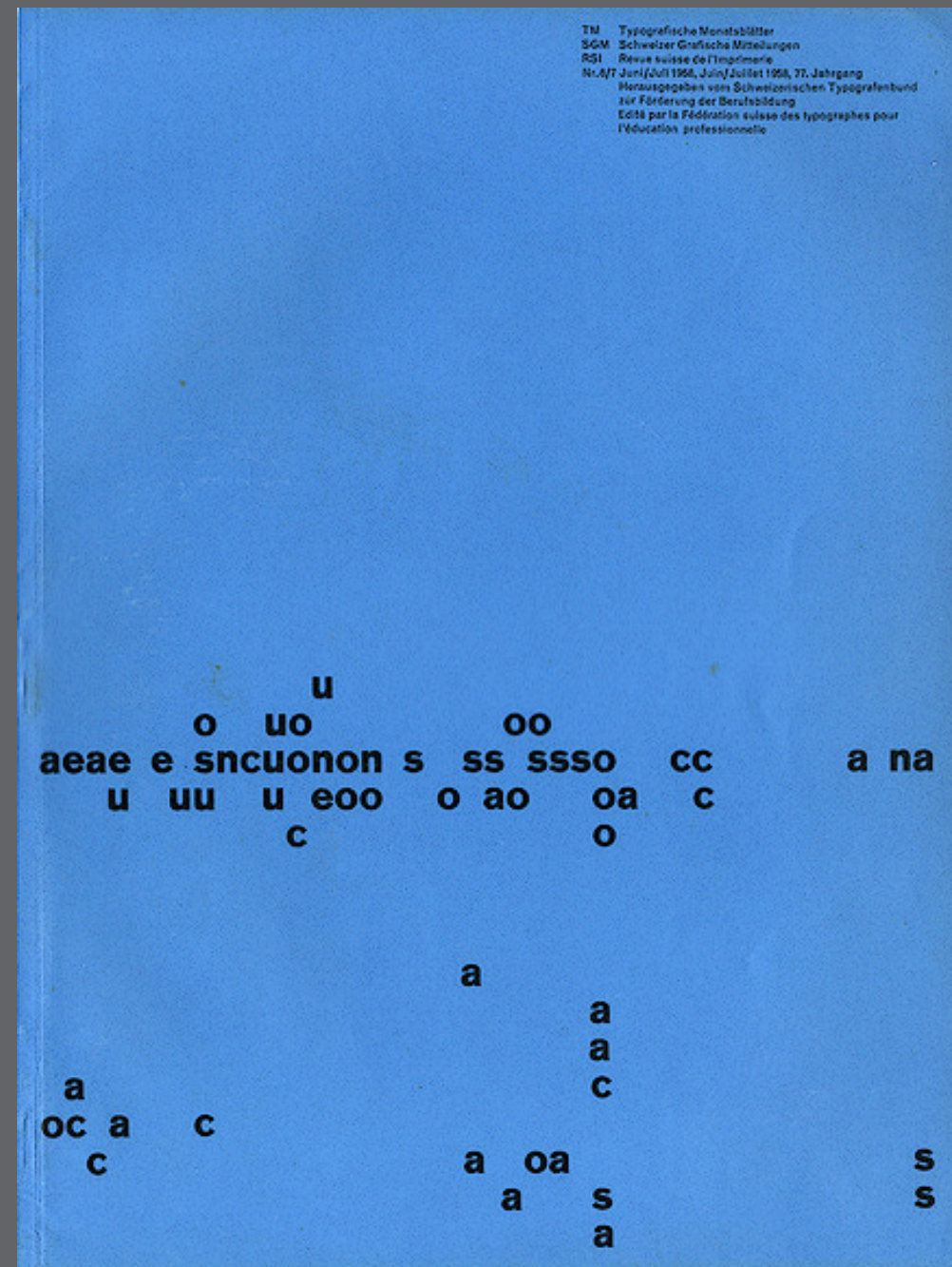
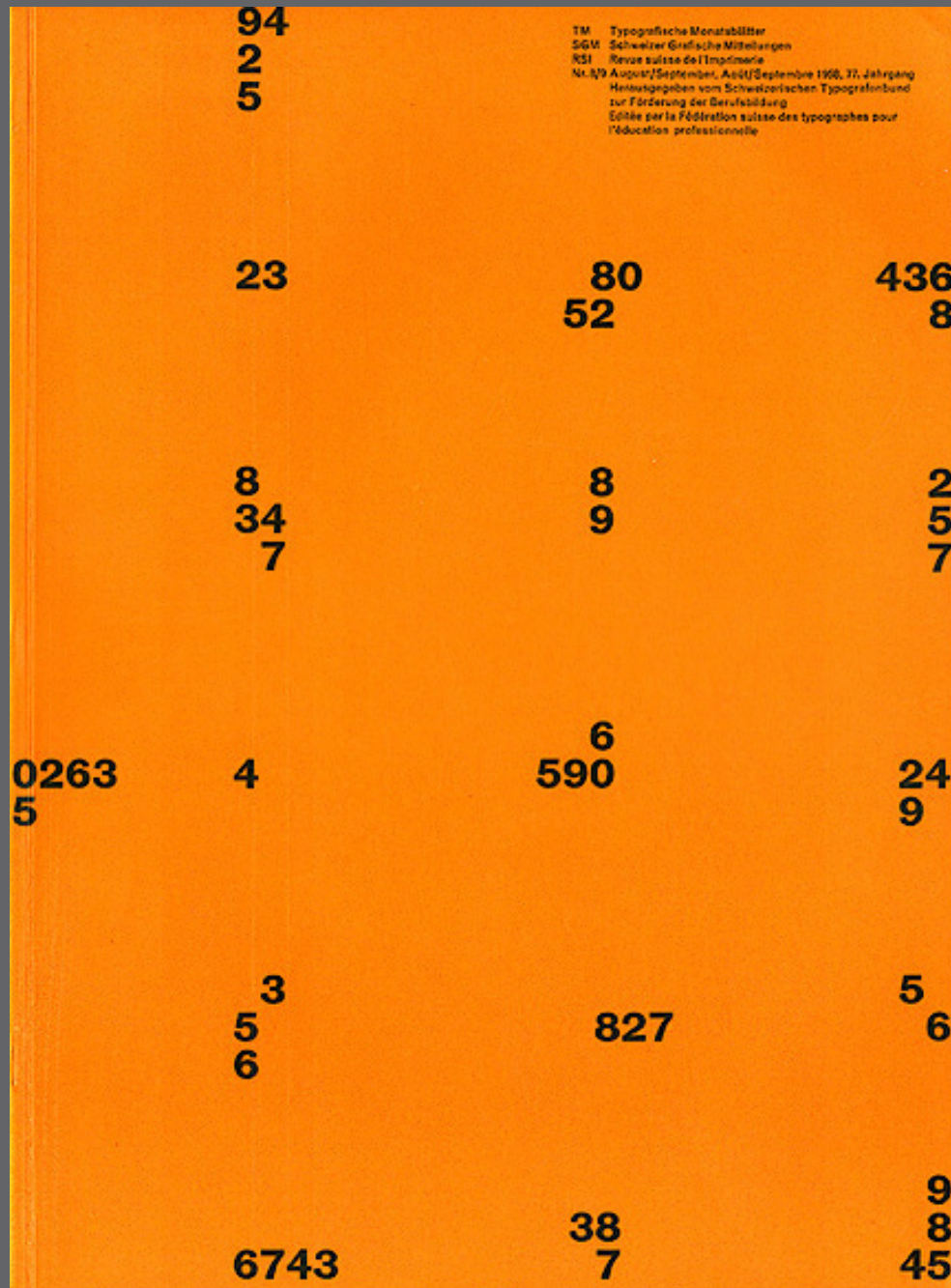
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# Yves Zimmermann - Typographische-Monatsblätter - 1950s - 1960s





# Yves Zimmermann - Typographische-Monatsblätter - 1950s - 1960s





Emil Ruder - 1955

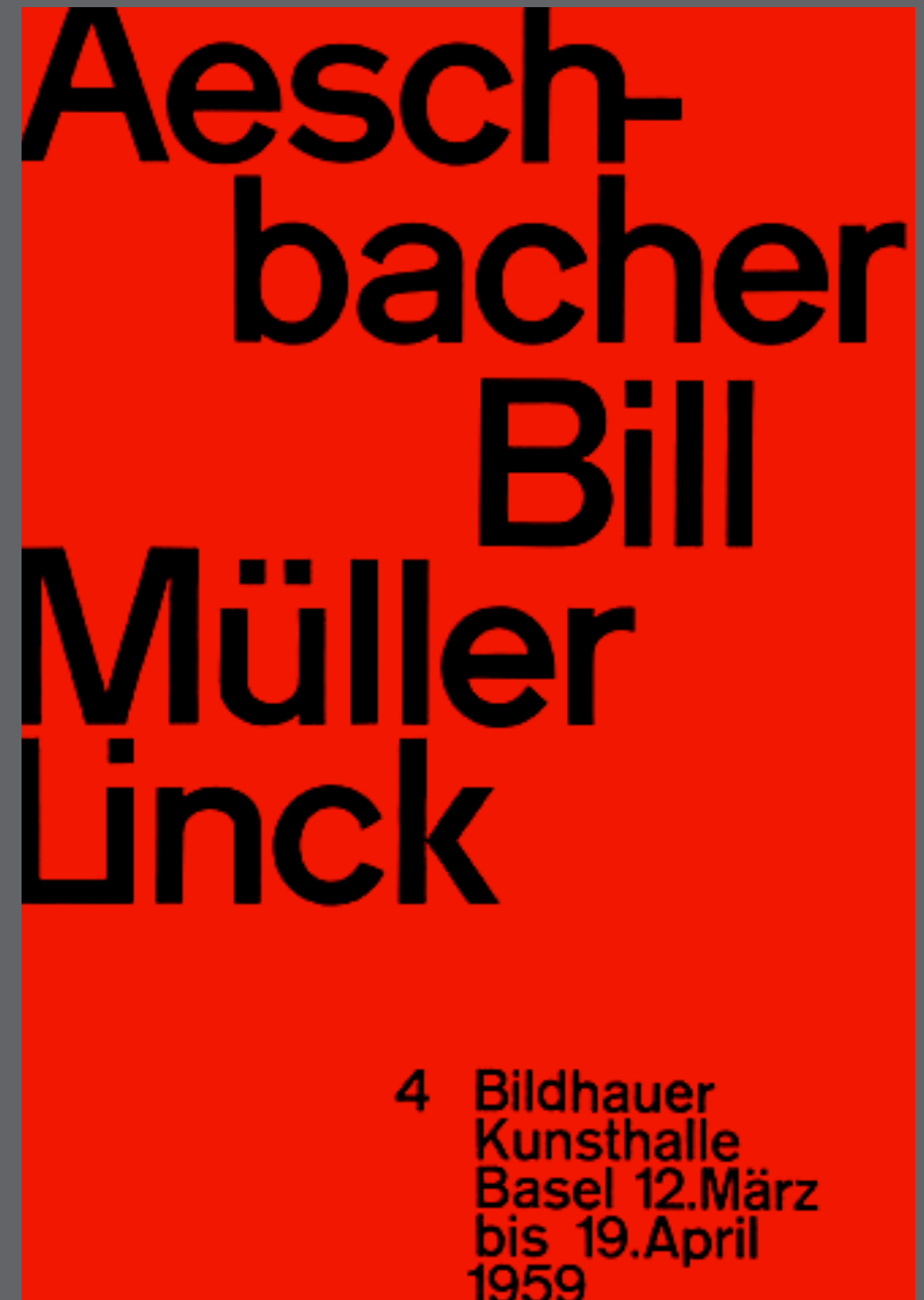
**sektion  
basel  
der gesellschaft  
schweizer  
maler  
bildhauer  
und  
architekten  
kunsthalle basel  
8.mai bis  
13.juni**

Emil Ruder - 1962

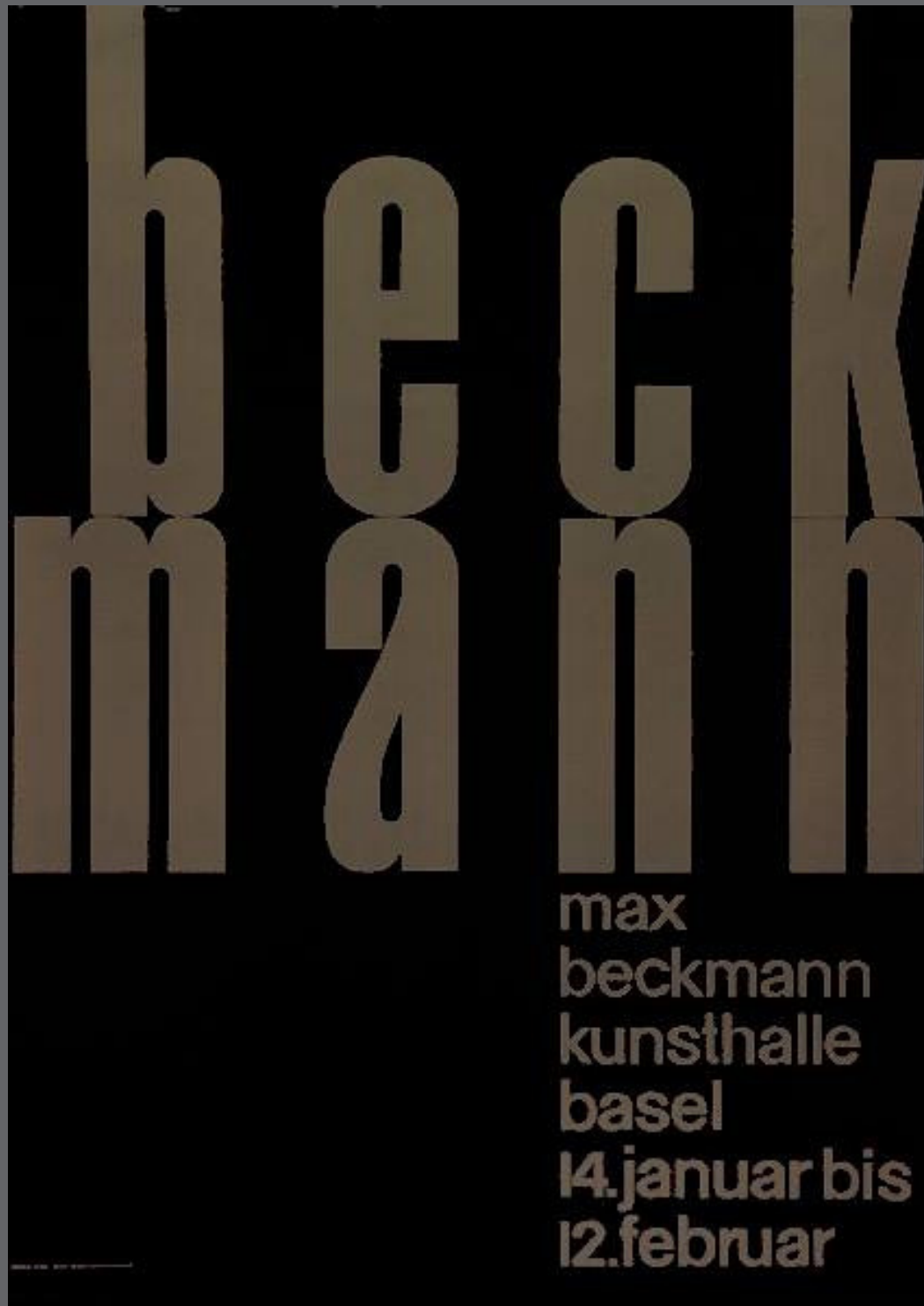
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Mittwoch auch 20-22 Uhr  
Eintritt frei

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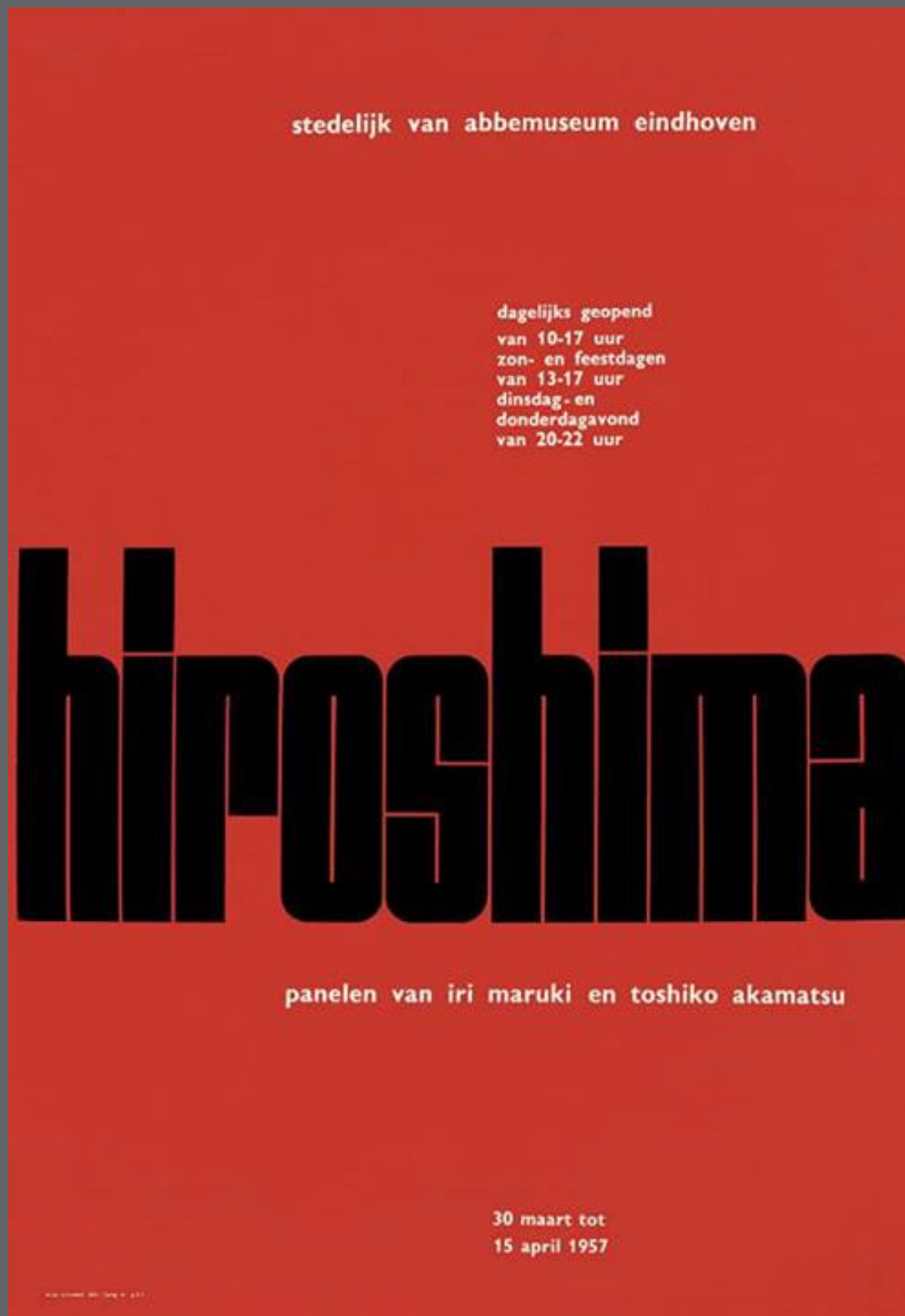
Emil Ruder - 1955



Emil Ruder - 1963







# SM

stedelijk museum  
amsterdam

januari '65 **1**

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22|1-15|2 nieuwe vleugel  
nederlandse kring  
van tekenaars

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22|1-15|2 nieuwe vleugel  
de onafhankelijken

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28|1-15|3  
morris louis

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29|1-15|3  
hans hofmann

WIM CROUWEL - 1965

# SM

stedelijk museum  
amsterdam

februari 65 **2**

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15|1-18|2  
colenbrander  
collectie citroen

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5|2-29|3  
morris louis

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12|2-15|3  
vier kanten  
staatsmijnen graatsma en slothouber

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12|2-8|3 museum fodor  
de boekenboom

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18|2-26|4 museum willet holthuysen  
binnen zonder kloppen

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19|2-15|3 nieuwe vleugel  
st. lucas

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26|2-29|3  
martin engelman

WIM CROUWEL - 1965

# SM

stedelijk museum  
amsterdam

mei 65 **5**

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23|4 - 24|5 prentenkabinet  
muziek - grafiek  
ton bruynèl, muziek dag. 11 en 16 uur  
carel visser, grafiek

---

7|5 - 14|6  
ulm  
een hogeschool voor  
vormgeving

---

8|5 - 14|6  
livinus

---

13|5 - 21|6  
bernard meadows  
gwyther irwin  
roger hilton  
joe tilson  
  
in het kader van de britse week

---

28|5 - 28|6 prentenkabinet  
robert rauschenberg

---

28|5 - 21|6 nieuwe vleugel  
nieuw beelden

WIM CROUWEL - 1965

# SM

stedelijk museum  
amsterdam

november 65 **11**

---

5|11 - 20|12 prentenkabinet  
alberto giacometti

---

12|11 - 13|12  
amerikaanse  
publiciteitsgrafiek  
the art directors club of new york

---

26|11 - 10|166  
victor brauner

---

26|11 - 20|12 nieuwe vleugel  
de grafische  
de keerkring

---

28|11 14.30 en 16 uur  
werkplaats nieuwe  
muziek  
danzi kwintet

WIM CROUWEL - 1965



# helvetica

Helvetica  
Neue  
Haas-Grotesk

Haas'sche  
Schriftgießerei AG  
Münchenstein  
Schweiz



**Henri Pirenne**  
**Storia d'Europa**  
dalle invasioni al XVI secolo

Biblioteca Sansoni

**É. Dolléans**  
**Storia**  
**del movimento**  
**operaio**  
**1/1830-1871**

Biblioteca Sansoni

**G. Volpe**  
**Il Medio Evo**

Biblioteca Sansoni

**Uomo e mito**  
**nelle società**  
**primitive** a cura di C. Leslie

Biblioteca Sansoni

**Quanti e realtà**  
a cura di Stephen Toulmin

Biblioteca Sansoni

**D. Tschizewskij**  
**Storia dello**  
**spirito russo**

Biblioteca Sansoni



# Fenzi Calendars by Massimo Vignelli - 1965

**FENZI**

STUDIO DI GEFILLO  
1965 - 1966  
Disegno: Massimo Vignelli  
Stampa: Fenzi Calendars & Stationery, New York

Settembre 1965

L		3	10	17	24/31
M		4	11	18	25
M		5	12	19	26
G		6	13	20	27
V		7	14	21	28
S	1	8	15	22	29
D	2	9	16	23	30

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Settembre 1965

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M	1	8	15	22	29
G	2	9	16	23	30
V	3	10	17	24	
S	4	11	18	25	
D	5	12	19	26	



**Piccolo Teatro  
di Milano** Ente Autonomo

**La lanzichenecca  
di Vincenzo Di Mattia  
novità assoluta  
regia di Virginio Puecher  
prezzi: 1600/1100/800**

# Piccolo Teatro di Milano

Erika Antonino

Direzione Paolo Grassi - Giorgio Strehler

Milano - Palazzo del Broletto - Via Reviglio, 2  
Teléfono: 896915 - 803484 - 867206 - 867208 - 873585  
Biglietteria 872352 - 877663



## stagione 1964/65

Cicliannovesima della fondazione

## al Piccolo Teatro

### da sabato 20 febbraio

venerdì, mercoledì, giovedì, venerdì, alle ore 21,30 precise  
sabato alle ore 15,30 e 21,30 precise  
domeniche e festivi alle ore 15,30 precise  
termina spettacoli: pomeriggio ore 16,30, sera ore 21,30  
martedì (esclusi festivi e prefestivi) riposo

# La lanzi chenecca

2 tempi (5 quadri) di Vincenzo Di Matteo  
monta assoluta

regia di Virginio Puecher

**Distribuzione:**

Cosimo, appaltatore di imprese militari  
Giuditta  
Rufino  
Tancredi, capitano di ventura  
Zenobia, padre di Giuditta  
Uladislav, capitano di ventura  
Riga  
Aberico  
Uspirione, reclutatore  
Il Tesorero Agostino  
L'Abigesse, capitano di ventura  
Il Cappellano  
Ottavio  
Leonardo, inventore  
Giustissimo, capitano di ventura  
Pier Luigi, nonante di Suito  
Glorio, Capitano di ventura  
Staubert, rappresentante tedesco  
Taddeo  
Il Duca  
Primo funzionario  
Secondo funzionario  
Terzo funzionario  
Primo soldato  
Secondo soldato  
Primo straccione  
Secondo straccione  
Primo cittadino  
Secondo cittadino  
Terzo cittadino

Arnoldo Foa  
Rita Occhini  
Sandro Mari  
Umberto Cariani  
Attilio Ortolani  
Attilio Pajani  
Paride Calonghi  
Bob Marchese  
Cesare Polcasti  
Amando Azzelino  
Alvaro Piccardi  
Sandro Dori  
Silvano Piccardi  
Alvaro Piccardi  
Paride Calonghi  
Piero Buttarini  
Jean Cecchini  
Bob Marchese  
Giorgio Bianchi  
Guido Gheduzzi  
Alfonso Cassoli  
Amando Azzelino  
Sandro Dori  
Giancarlo Cajo  
Piergiorgio Manegazzo  
Giancarlo Cajo  
Puggiero Dandi  
Alfonso Cassoli  
Guido Gheduzzi  
Jean Cecchini

Scena di Carlo Tommasi  
Costumi di Enrica Job  
Musica di Raoul Cerei  
Assistente alla regia Klaus Michael Gruber

La scena sono realizzati dal Laboratorio di Scenografia del Piccolo Teatro  
pittore scenografo Leonardo Ricchetti  
costruttore Bruno Colombo

I costumi sono realizzati dalla Sartoria del Piccolo Teatro  
Capitencioni: Angelo Bocenti e Ines Razonico

Direttore di palcoscenico: Luciano Ferroni  
Cape elettricista: Mino Campoloni  
Primo meccanico: Fortunato Micheli  
Ramenatore: Sdebrando Sibilo  
Aristezza: Aldo Del Santo

Prezzi:

1600

Poltrona di platea /

1100

Poltroncina di platea /

800

Balcón

Le prenotazioni si ricevono alla biglietteria del Piccolo Teatro (tel. 872352-877663) ogni giorno dalle ore 10 alle ore 19.

La vendita e la prenotazione dei posti vengono aperte con quattro giorni di anticipo.

I posti prenotati telefonicamente al ristorante municipal si sono esauriti entro le ore 18 del giorno successivo alla prenotazione.

Dica dunque che la milizia con le quali un principe difende il suo stato, o sono sue, o sono mercenarie, o alleate, o miste. La milizia mercenaria e quella alleata sono inutili e pericolose: e se un principe fonda la sicurezza del suo stato sulla milizia mercenaria non sarà mai saldo né sicuro; perché sono milizie disumane, ambiziose, senza disciplina, infedeli; egliandole tra gli amici, tra i nemici; non hanno timore di Dio, né fede con gli uomini; e tanto si rimanda la rovina, quanto si rimanda l'assalto; e in pace si spogliano da loro, in guerra dai nemici. La ragione di questo è che esse non hanno altro amore né altre ragioni di governare che un poco di

appetito, il che non è sufficiente a far sì che esse siano disposte a morire per te. Vogliono bene essere tuoi soldati finché tu non fai guerra; ma come la guerra viene non desiderano che fuggire o andarsene.

Niccolò Machiavelli da  
"Le milizie mercenarie"

[illegible]



# the HERALD

35c

## CIA in Cambodia: the real story

Answers to year-old questions, page 5

## Larry Rivers designs a dress

And THE HERALD designs a world to fit, section 2, page 11

April 18, 1971

### News

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Chiang Kai-shek at 84: After an well in Taiwan, page 5  
Sex against the weather: Rocky's odyssey toward the light, page 10  
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### Action

Sports spectators: when not fighting, they watch page 6  
Plus Travel, books, paintings, complete week's TV, humor  
THE HERALD calendar put this week on your wall, page 12

## Diamonds in Vietnam

New facets of the widening PX scandal

by Clark Mollenhoff

WASHINGTON—Carbe Diamond, an international diamond trader operation out of Puerto Rico and New York, at one time was doing more than one million dollars a month in diamond business through the post exchange (PX) system in South Vietnam. That central fact, established by government investigation, is at the heart of what will be one of the major scandals coming out of the Vietnam war.

Diamonds were imported into South Vietnam through the PX to avoid high South Vietnamese customs duty. The Army Air Force Post Exchange initially rejected Ambassador Ellsworth Bunker's suggestion that there be an import cutoff on expensive jewelry.

Ambassador Bunker couldn't see how many American servicemen and diplomatic personnel could afford diamonds with prices ranging from \$1,000 to \$16,000. Finally, the PX officials did settle on a \$1,000 top price for diamonds sold through the military PX.

However, Carbe Diamond continued to import the high-value diamonds, using PX authority to avoid duties, but sold the more expensive diamonds through the extensive International House shop in Saigon, which was operated under the American embassy. The contention was that International House was a private club that was not restricted by the limitations on diamond prices imposed on the PX.

A federal grand jury now is in work on the investigation of International House, and it is likely that there will be more indictments, including one high ranking foreign service officer.

The Senate permanent investigating Subcommittee, under Senator Abraham Ribicoff, has already run down most of the details of the scandal that compares with those involving former Rep. James East, Col. and former Senator Mike Williams Woodbridge. Both Cole and Woodbridge were stripped of their medals and reduced in rank. Woodbridge has been indicted.

Two of the men under investigation now are Gilbert Danner and William P. Nicolai, both former officials of International House

in Saigon. The two have been connected with Woodbridge in other dealings.

The foreign service officer under investigation recently was ordered to report back to Washington.

The Nixon Administration is hoped that the shock of an aggressive investigation and new indictments involving International House operations will impinge the Agency for International Development (AID) who has need for some changed attitudes on the administration of the Vietnamese customs laws.

These points have emerged so far in the international House investigation:

1. Carbe Diamond had an inside track at the post exchange in Vietnam and had the bulk of the diamond business.

2. Officials of Carbe Diamond made gifts of expensive jewelry to a large number of high ranking government officials.

3. Carbe Diamond was involved in customs irregularities and violation that were outlined in reports as far back as 1967. That set of reports has been sufficient justification for revocation of the right of a firm to do business through the post exchange.

However, in the case of Carbe Diamond, United States officials simply asked the firm to correct its methods of operation and then accepted the firm's judgment that it had cleaned up its operation.

The chief of a customs advisory team authored a report as far back as 1968 in which he put his finger on the massive malfunctioning of the customs laws. The report said corruption and laxity on the part of some high officials of Vietnam permeated the program.

Since then, Customs Bellino, the one investigator who was not an undercover agent, discovered the fact that U.S. officials helped advise the Vietnamese government on a way to hide \$500,000,000 in foreign exchange hoarded. The funds were transferred to another account to fool Congress, and AID officials were frightened when they learned that Bellino had revealed the secret.

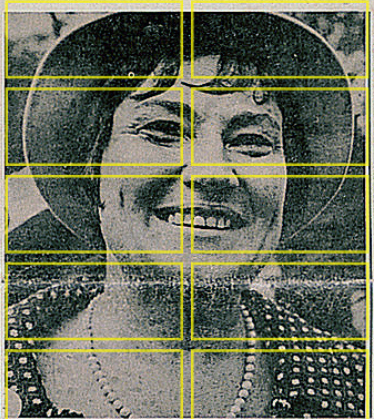
## Harry Van Arsdale: Ebbing of power

Cobbles drive away from founding father, page 2

## The peace movement: a week before Washington

THE HERALD reports on the movement as it is today, page 7

No one argues that Bella Abzug isn't an event in Washington. THE HERALD spent time talking and walking with, and listening to, the freshman Congresswoman from Manhattan's West Side.



## Drugs: legal and illegal

The ethical drug industry faces new regulations, section 2, page 7

## Creativity and making music

Little Smith tells what goes on inside a recording studio, page 9

## Bella Abzug: power to Congress

The hard campaigner as a tough Renaissance

by Louis Soperky

Rep. Bella Abzug said Thursday that she is prepared to take court action to prevent a threatened eight per cent increase in the rents charged in city hotels which came under the jurisdiction of the 1970 Rent Stabilization Law.

The congresswoman, now completing her third month in Washington, said the city's rent guidelines board is preparing to spring the increase on those living in residential hotels, and would come on top of hikes of 5 per cent awarded three years ago.

The decision was reached without public discussion or notice, she charged, and if the increase goes into effect it will hit low-income New Yorkers, especially the elderly residents of West Side Hotels.

Mrs. Abzug made the statement during a demonstration of the elderly residents in front of the office of Roger Stan, Chairman of the Rent Guidelines Board.

For the tough congresswoman, walking down the street with all part of her day's work, she linked off the day with an interview on a major woman's radio station, then went to a hotel room to pick up her mail, went to the dentist and finished off the day with a quick trip to Rhode Island for a meeting on young people's rights.

Mrs. Abzug has earned a reputation for particularly blunt talk. It is partly earned, she says, no words in attacking Congress in being excessively unresponsive to what she feels the nation wants.

High on her list is an end to the war in Vietnam and the reordering of our priorities at home. She attacks the draft as being possible unconstitutional, "It prohibits revolutionary service," she said, and wants

to rally those who support an aggressive effort for peace.

The blunt talk seems to fit her ideas of women in Congress. "With 55 per cent of how to conduct her political affairs also. Looking in out with the battle from Washington's West Side.

The tough view she takes toward her job in Congress is a reflection of how she is hard-nosed. Here is a quick mind with a firm ideological view, not a pragmatic one. She is a good reflection of what her district wants from its representative.

She worked long and hard for another West Side hero, Paul O'Dwyer, when he ran for the U.S. Senate in 1968. Abzug is an early member of the New Politics-oriented New Democratic Coalition, a blend of traditional reformers, peace-motivated activists and liberals.

There will be none of that conventional "I'll trade you my vote for this if you'll give me your vote for that," with Mrs. Abzug. "That just isn't the way I'm going to be doing it," she said. And she made it plain that she meant it on the legislative as well as on the more important matters that are the normal chips in the political game.

Part of the unresponsiveness of Congress, she feels, is its internal horse trading. But she also feels that something can be done to move Congress. Mrs. Abzug is a firm believer in the weight of mail, moving Congress. Getting the supreme transport right she felt it was the letters from home that kept Congress from approving money for the SST.

"There should be new priorities," she said, "mass transportation is more important."

(continued on page 2)

## Spying on Congress

"It is a threat to our freedom, surveillance leads to fear."

WASHINGTON (Reuter) — Less than two weeks after House majority leader Representative Hale Boggs, Democrat of Louisiana, publicly accused the Federal Bureau of Investigation of illegally investigating members of Congress, Senator Edward Brooke, Democrat of Maine has followed suit.

Informed sources have further reported that the F.B.I. intends to shut some of its smaller offices because of security problems. The shutdown follows a series of embarrassing disclosures about F.B.I. activities based on documents stolen from a field office in Media, Pennsylvania.

An underground group that has infiltrated the Committee to Investigate the F. B. I. has been "infiltrated" by the F.B.I. and that at least one other Senator's speeches and participation were subjected to surveillance.

He charged the report listing his participation along with a background appendix of two radical organizations: the Federal Democratic Society and the Progressive Labor Party, had been furnished to other Government agencies.

Many F. B. I. offices are operated by as few as two or three agents plus clerical help, and are located in ordinary commercial buildings, making them easy prey for burglars.

A sizeable number of the offices have been opened only in recent years, as the Bureau took an increasingly active role in investigating the activities of anti-war groups and black militant organizations.

Sen. Munkie, the front-running contender for the Democratic Presidential nomination, charged on Wednesday that he had been subjected to F.B.I. undercover surveillance while participating in an Earth Day Rally last year.

The Maine Senator made public a copy of an F.B.I. surveillance report on the last Earth Day rally in Washington in which he gave a short speech.

In a prepared Senate speech, Munkie urged Congress to create an independent commission, charged on Wednesday that he had been subjected to F.B.I. undercover surveillance of this and other Earth Day rallies raised serious questions concerning the Bureau's activities.

"If there was widespread surveillance

over earth day last year, is there any political activity in the country which the F.B.I. doesn't consider a legitimate subject for watching? If anti-pollution rallies are subject of intelligence concern, is anything immune?"

Sen. Boggs charged last week the F.B.I. had engaged in wire tapping of Congressional telephones and demanded the resignation of Director J. Edgar Hoover.

The Senator from Maine has also called for Hoover's resignation, but did not mention him in the prepared Senate speech, concentrating his criticism on the F.B.I. surveillance of anti-war groups.

Sen. Munkie said he understood about 40 to 60 other Earth Day anti-pollution rallies had been scrutinized by the F.B.I. and that at least one other Senator's speeches and participation were subjected to surveillance.

Whether he spoke of foreign affairs, the economy or life in Soviet society, Brezhnev, 64, was careful never to deviate from safe ground.

It was very much Brezhnev's Congress. He delivered only one of the two major reports, but only his was televised live — for all on hours. Delegates praised him in their speeches and he received a standing ovation at the end of the Congress.

Soviet newspapers Saturday put his name well ahead of his colleagues in official announcements of the end of the Congress.

A comparison with the equivalent announcement after the last Congress in 1966 emphasized his growing status. This sentence was absent in the paper's report, which was printed in the official Soviet newspaper. Brezhnev's position as chief was also listed along with other two-party secretaries in the fourth and fifth sentences.

The Congress ended with the top party boss, Leonid Brezhnev, 64, presiding over the F.B.I. and stored for quiet use by federal and local agencies.

"It is a threat to our freedom. Surveillance leads to fear."

## Changing faces in Moscow

The 24th Communist Party Congress changes staff and offers peace

MOSCOW (Reuter) — The Soviet Communist Party's 24th Congress, which ended last week, put a new aura of stateliness around General Secretary Leonid Brezhnev. This, combined with the general feeling of stability which the Kremlin assembly generated, will stand Russia in good stead as it decided intention of seeking to ease tensions abroad and attempting to create a better life for its citizens at home.

In contrast with the party hierarchy of the head of state, Nikolai Podgorniy, who swapped places with Koyagin in the Central Committee, the United States and China. Alexander Sholepov, at 52 the youngest member of the Politburo, was listed 11th on the list of managers on its own Soviet newspaper. Sholepov was first named in 1967 when he was appointed labor union chief. No member of the top leadership lost his job and the four new Politburo members were all promoted from within the top hierarchy. They are Moscow Party Chief Viktor Grishin, 57, Kazakhstan Party Chief Danmukhammed Kusayev, 59, Ukrainian Premier Vladimir Shcherbinik, 55, and Byelorussian Chief, the Party Secretariat's administrative expert.

With their inclusion, the average age of the Politburo dropped from 63 to 61. Koyagin delivered the Congress report on the economy, but foreign analysts here found little new in the document, based on the draft five-year plan directives published in February.

Brezhnev's report on the main lines of party activity and policy set the tone for the Congress, and indeed for Koyagin's policy in the five years until the next such gathering is held.

On China he denounced the "splitting" policies of its leaders, who had launched a violent, open propaganda campaign against Russia's new "Tiananmen" less than two weeks before the Congress convened.

But he renewed confidence that friendly relations would eventually be established. Brezhnev reaffirmed Moscow's stern demand for the Politburo, enlarged by four to 15 members but with no changes in powerful Party Secretariat.

The Central Committee itself, the guiding organ of the party, was increased from 18

to 241 members. These included 87 new members, but there were no dramatic personnel changes.

Compared with the Politburo listing given after the 1966 meeting, Prime Minister Alexei Koyagin, 67, dropped one place in third, but this was not seen as representing an important shift of power within the Politburo.

Observers felt it was more of a gesture to raise the status within the party hierarchy of the head of state, Nikolai Podgorniy, who swapped places with Koyagin in the Central Committee, the United States and China. Alexander Sholepov, at 52 the youngest member of the Politburo, was listed 11th on the list of managers on its own Soviet newspaper. Sholepov was first named in 1967 when he was appointed labor union chief. No member of the top leadership lost his job and the four new Politburo members were all promoted from within the top hierarchy. They are Moscow Party Chief Viktor Grishin, 57, Kazakhstan Party Chief Danmukhammed Kusayev, 59, Ukrainian Premier Vladimir Shcherbinik, 55, and Byelorussian Chief, the Party Secretariat's administrative expert.

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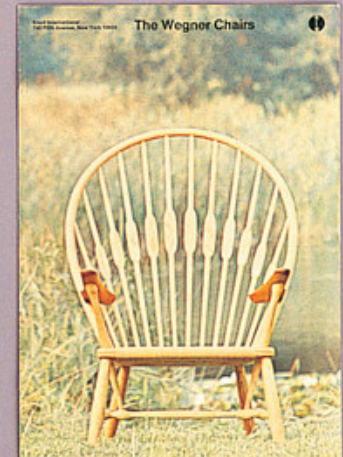
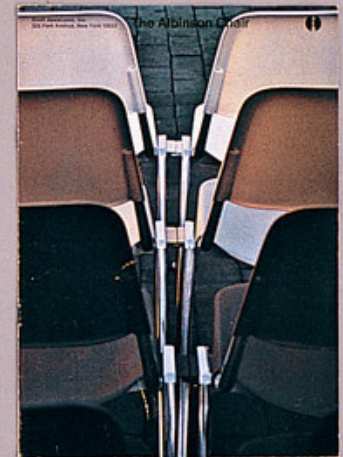
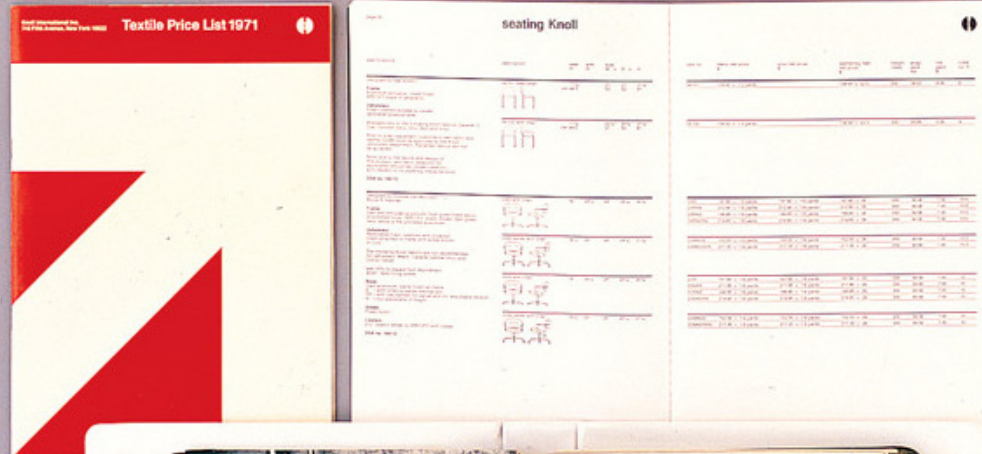
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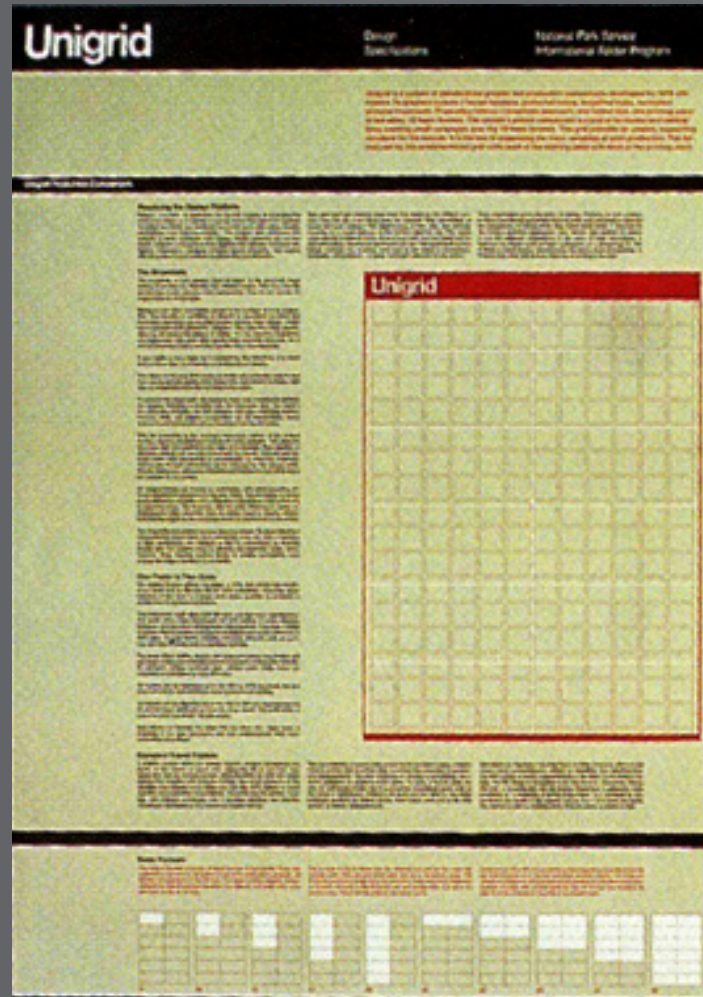
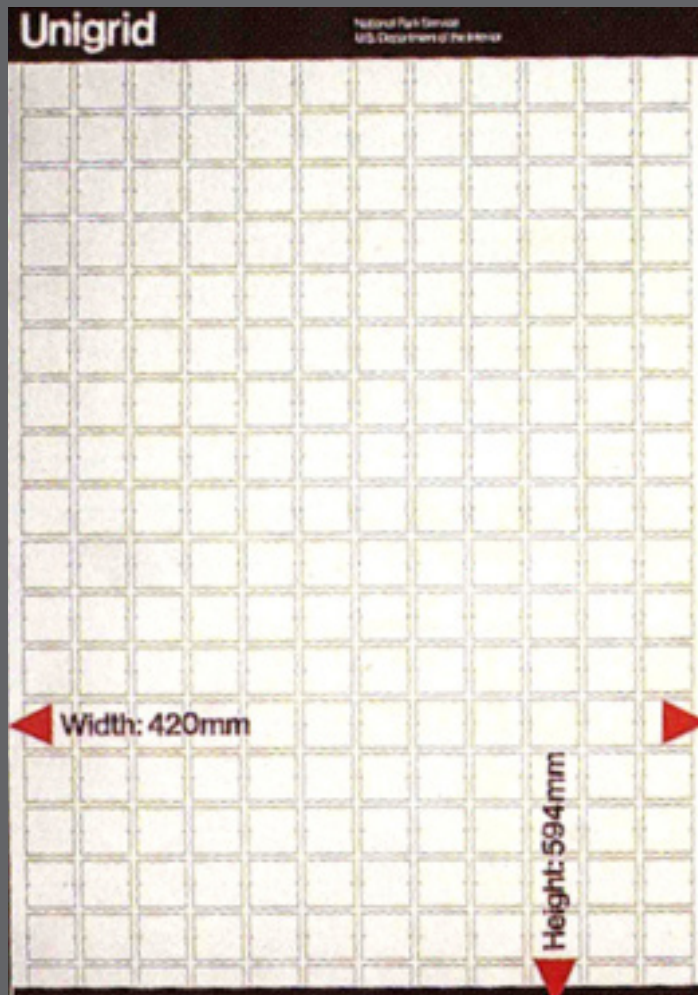


# Massimo Vignelli - for the Knoll International - 1970's



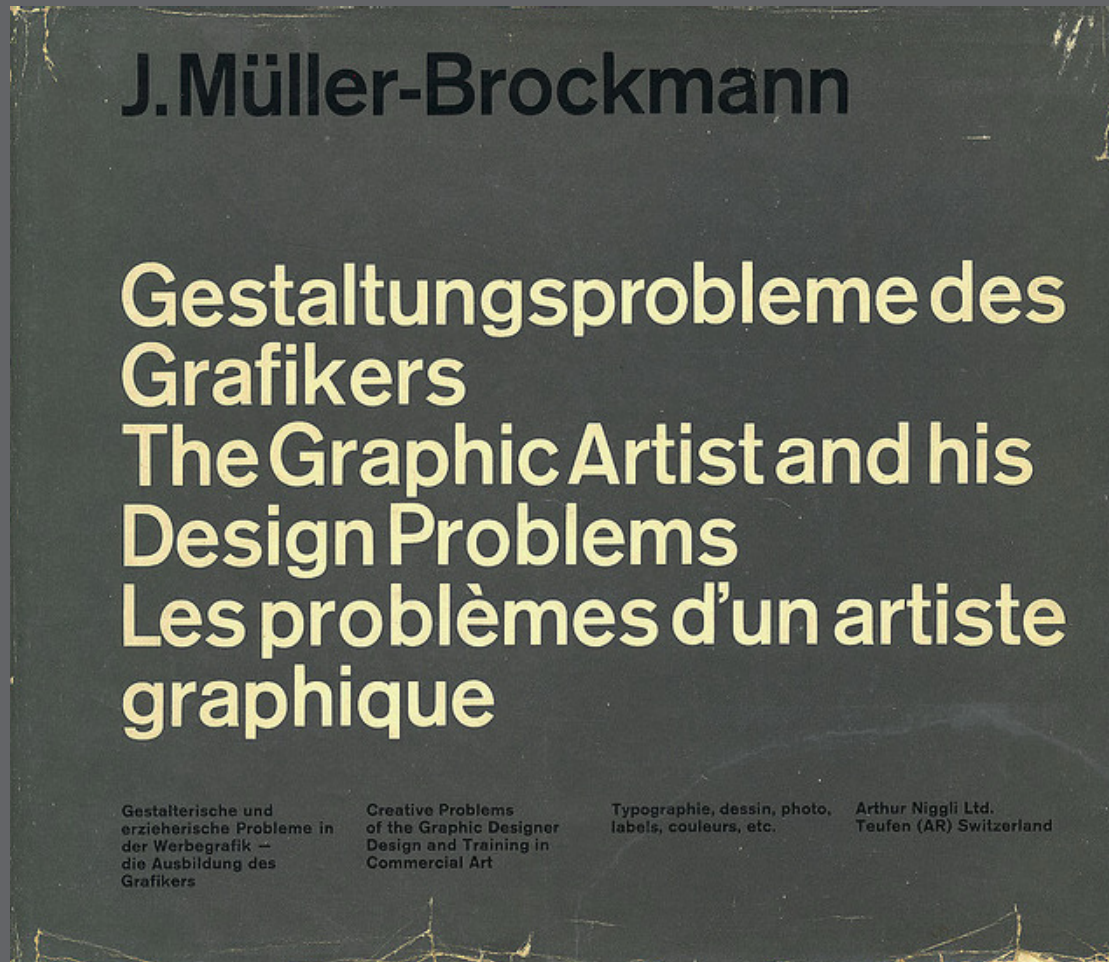


# Massimo Vignelli - for the National Parks Service - 1970's

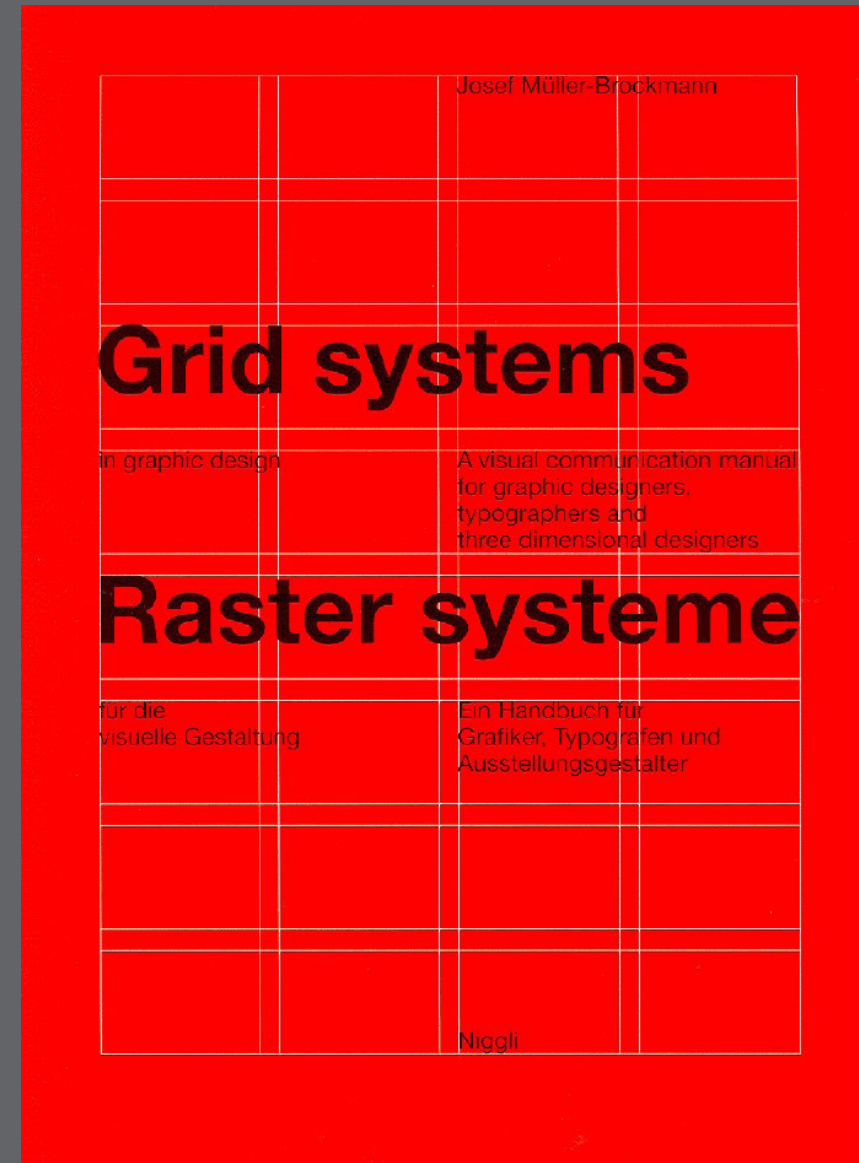




Josef Muller Brockmann  
The Graphic Artist and his Design Problems - 1961



Josef Muller Brockmann  
Grid Systems in Graphic Design - 1968





Juni-  
Festwochen  
Zürich 1959

# Stadttheater

Schweizerische  
Erstaufführung

Mittwoch, 3. Juni  
20.00 Uhr

## Der Sturm

Oper von Frank Martin  
Leitung:  
Christian Vöchting  
Hans Zimmermann  
Max Röthlisberger

In den Hauptrollen:  
Ingeborg Friedrich  
Heinz Borst  
Jean-Pierre Genet  
Hermann Winkler

Gastspiel  
Städtische Oper Berlin

Freitag, 5. Juni  
Sonntag, 7. Juni  
20.00 Uhr

## Così fan tutte

Komische Oper  
von W.A. Mozart  
Leitung:  
Artur Rother  
Carl Ebert  
Jean Pierre Ponnelle

Elisabeth Grümmer  
Lisa Otto  
Sieglinde Wagner  
Herbert Brauer  
Josef Greindl  
Ernst Häfliger

## Lucia di Lammermoor

Samstag, 6. Juni  
Mittwoch, 17. Juni  
20.00 Uhr

Oper von G. Donizetti  
Leitung:  
Nello Santì  
Ettore Cella  
Max Röthlisberger

In den Hauptrollen:  
Amelia Benvenuti  
Lorenzo Sabatucci  
Lorenzo Gaetani  
Mario Zanasi

I. Programm  
11. Juni, 20.00 Uhr  
14. Juni, 20.00 Uhr

II. Programm  
12. Juni, 20.00 Uhr  
14. Juni, 15.00 Uhr

III. Programm  
13. Juni, 20.00 Uhr

## London's Festival Ballet

I. Programm  
Visionen des Chopin  
Petruschka  
Etudes  
II. Programm  
Concerti  
Giselle  
III. Programm  
Schwanensee II. Akt  
Le Pas de Quatre  
Variations for Four  
Don Quixote  
Polowetzker Tänze

Leitung:  
Julian Braunschweg  
Anton Dolin  
Geoffrey Corbett  
mit  
Tamara Toumanova  
Natalie Krassovska  
Toni Lander  
Marilyn Burr  
Anton Dolin  
John Gilpin  
Corps de Ballet

21. Juni, 20.00 Uhr  
Das Rheingold

23. Juni, 19.00 Uhr  
Die Walküre

24. Juni, 18.00 Uhr  
Siegfried

28. Juni, 18.00 Uhr  
Götterdämmerung

## Der Ring des Nibelungen

Bühnenfestspiel  
von Richard Wagner  
Leitung:  
Robert F. Denzler  
Karl Heinz Krahl  
Philipp Blessing

In den Hauptrollen:  
Elsa Cavalli  
Birgit Nilsson  
Astrid Varnay

Mary Davenport  
Hilde Koch  
Bernd Aldenhoff  
Kurt Böhm  
Tomislav Neralic  
Alois Pernerstorfer  
Heinz Borst  
Erwin Deblitz  
Hans-Bert Dick  
Charles Gilling  
Franz Lechleitner

Juni-Festwochen Zürich 1960

# Stadttheater

## La Bohème

Samstag, 4. Juni  
20.00 Uhr

Oper  
von Giacomo Puccini

Nello Santì  
Hans Zimmermann  
Paul Häferung

In den Hauptpartien:

Amelia Benvenuti  
Laura Londi  
Doro Antonioli

Mario Assena  
Bruno Grella  
Aurelio Oppicelli

## Hoffmanns Erzählungen

Montag, 6. Juni  
20.00 Uhr  
Im Rahmen der  
französischen Woche

Oper  
von Jacques Offenbach

Hans Haug  
Hermann Wedekind  
Max Röthlisberger

In den Hauptpartien:

Cora Canne Meijer  
Eva Maria Rogner  
Vera Schlosser  
Hans-Bert Dick

Ernst Gutstein  
Manfred Jungwirth  
Sandor Konya  
Leonhard Packl

## Orpheus in der Unterwelt

Mittwoch, 8. Juni  
20.00 Uhr  
Im Rahmen der  
französischen Woche

Operette  
von Jacques Offenbach

Fred Widmer  
Helmut Hansel  
Jaroslav Berger  
Fritz Bulz

In den Hauptpartien:

Jacqueline Bögler  
Ingeborg Fanger  
Reinhold Güllner  
Wolfram Mertz

Heinz Rhöden  
Gottlieb Zeithammer

## Carmen

Freitag, 10. Juni  
20.00 Uhr  
Im Rahmen der  
französischen Woche

Oper  
von Georges Bizet

Victor Reinshagen  
Hans Zimmermann  
Jaroslav Berger  
Max Röthlisberger

In den Hauptpartien:

Jean Madeira  
Gilbert Dubuc  
Giuseppe Zampieri

## Lohengrin

Samstag, 11. Juni  
19.00 Uhr

Oper  
von Richard Wagner

Nello Santì  
Hans Zimmermann  
Herbert Kern

In den Hauptpartien:

Elisabeth Grümmer  
Astrid Varnay  
Sandor Konya

Charles Gilling  
Wolfram Mertz  
Siegfried Tappolet

## Don Carlos

Sonntag, 12. Juni  
19.30 Uhr

Oper  
von Giuseppe Verdi

Nello Santì  
Karl Heinz Krahl  
Max Röthlisberger

In den Hauptpartien:

Cora Canne Meijer  
Maria van Dongen  
Mario Assena

Lorenzo Gaetani  
Aurelio Oppicelli  
Giuseppe Savio

## Rigoletto

Mittwoch, 15. Juni  
20.00 Uhr

Oper  
von Giuseppe Verdi

Nello Santì  
Hans Zimmermann  
Herbert Kern

In den Hauptpartien:

Amelia Benvenuti  
Cora Canne Meijer  
Doro Antonioli

Lorenzo Gaetani  
Aldo Protti

## American Ballet Theatre

Freitag, 17. Juni  
20.00 Uhr  
Sonntag, 19. Juni  
14.30 Uhr

I. Programm  
Concerto  
Lady from the Sea  
Bluebeard

Lucia Chase  
Oliver Smith  
Kenneth Schermerhorn  
Jan Tomasow

Solisten:

Lupe Serrano  
Erik Bruhn  
John Kriza  
Toni Lander  
Scott Douglas  
Ruth Ann Koesun  
Roya Fernandez  
Ady Addor  
Tommy Hall

Corps de Ballet

Samstag, 18. Juni  
20.00 Uhr  
Sonntag, 19. Juni  
20.00 Uhr

II. Programm  
Theme and Variations  
Miss Julie  
Fancy Free

## Fidelio

Samstag, 25. Juni  
20.00 Uhr

Oper von  
Ludwig van Beethoven

Hans Knappertsbusch  
Karl Heinz Krahl  
Paul Häferung

In den Hauptpartien:

Ingeborg Friedrich  
Helga Pilarczyk  
Heinz Borst  
Hans-Bert Dick

Sebastian Feiersinger  
Charles Gilling  
Randolph Symonette



# Opernhaus Zürich

Eröffnung der Spielzeit 1965/66

## Die verkaufte Braut

Komische Oper von Friedrich Smetana

Freitag  
3. September  
Neuinszenierung

Musikalische Leitung:  
Inszenierung:  
Bühnenbild/Kostüme:  
Choreographie:

Carlos Kleiber  
Bohumil Herlischka  
Theo Otto  
Nicolas Beriozoff

## Nachtflug Der Gefangene

Opern-Einakter von Luigi Dallapiccola

Dienstag  
7. September  
Erstaufführung

Musikalische Leitung:  
Inszenierung:  
Bühnenbild/Kostüme:

Christian Vöchting  
Kurt Erhardt  
Max Röthlisberger

## Madame Butterfly

Oper von Giacomo Puccini

Samstag  
11. September  
Wiederaufnahme

Musikalische Leitung:  
Inszenierung:  
Bühnenbild/Kostüme:

Armin Jordan  
Hans Zimmermann  
Max Röthlisberger

# Opernhaus Zürich Eröffnung der Spielzeit 1966/67

## Tannhäuser

Samstag, 3. September  
19.00 Uhr  
Neuinszenierung

Romantische Oper von Richard Wagner  
Musikalische Leitung: Christian Vöchting  
Inszenierung: Hans Hotter  
Bühnenbild und Kostüme: Max Röthlisberger  
Choreographie: Renate Ebermann  
Chöre: Hans Erismann

## Bluthochzeit

Mittwoch, 7. September  
20.00 Uhr  
Erstaufführung

Lyrische Tragödie von Federico Garcia Lorca  
Musik von Wolfgang Fortner  
Musikalische Leitung: Armin Jordan  
Inszenierung: Kurt Ehrhardt  
Bühnenbild und Kostüme: Toni Businger



# juni fest wochen 1970

## konzerte

## der tonhalle - gesellschaft zürich

### eröffnungs-festakt

freitag, den 29. mai, 21 uhr  
tonhalle-orchester  
leitung rudolf kempe  
carl maria von weber: Ouvertüre zur Oper "Oberon"  
ansprache von stadtpräsident dr. s. widmer  
johann strauss: kaiserwalzer/radetzki-marsch

### 1. orchesterkonzert

sonntag, den 31. mai, 20.15 uhr  
sinfonieorchester des bayrischen Rundfunks  
leitung rafael kubelik  
franz schubert: Sinfonie in h-moll - unvollendet  
anton bruckner: dritte Sinfonie in d-moll

### 2. orchesterkonzert

dienstag, den 2. juni, 20.15 uhr  
leitung rudolf kempe  
solist henryk szeryng, Violine  
alban berg: Violinkonzert  
peter i. tschaikowsky: sechste Sinfonie in h-moll,  
op. 74, "pathétique"

### 3. orchesterkonzert

dienstag, den 9. juni, 20.15 uhr  
leitung claudio abbado  
solist pierre fourrier, Violoncello  
joseph haydn: Cellokonzert in d-dur, op. 101  
gustav mahler: sechste Sinfonie in a-moll

### 4. orchesterkonzert

dienstag, den 16. juni, 20.15 uhr  
leitung sir john barbirolli  
solist geza aradi, Klavier  
antonin dvorak: siebente Sinfonie in d-moll  
johannes brahms: zweites Klavierkonzert in  
b-dur, op. 83

### 5. orchesterkonzert

dienstag, den 23. juni, 20.15 uhr  
leitung eugen jochum  
solist christian ferras, Violine  
hector berlioz: Ouvertüre zu "Benvenuto Cellini"  
edouard lalo: symphonie espagnole für Violine  
und Orchester  
johannes brahms: vierte Sinfonie in e-moll, op. 98

### 6./7. orchesterkonzert

dienstag, den 30. juni, 20.15 uhr  
mittwoch, den 1. juli, 20.15 uhr  
leitung rudolf kempe  
solisten  
agnes gibel (sopran), brigitte fassbänder (alt)  
ernst haffner (tenor), kim borg (bass)  
chöre lehrergesangsverein u. neuer oratorienchor  
zürich  
ludwig van beethoven: neunte Sinfonie in d-moll,  
op. 125

### 1. musica viva-konzert

kleiner tonhallsaal  
sonntag, den 14. juni, 20.15 uhr  
heinz holliger (oboe)  
vinko globokar (posaune)  
werke von vinko globokar, luciano berio und  
karlheinz stockhausen  
heinz holliger/vinko globokar: freies Zusammenspiel

### kammermusikabend

kleiner tonhallsaal  
donnerstag, den 18. juni, 20.15 uhr  
juilliard-quartett  
anton webern: fünf Stücke für Streichquartett  
charles ives: zweites Streichquartett  
ludwig van beethoven: Streichquartett in  
b-dur, op. 130  
(in der Originalfassung mit der grossen Fuge)

### klavierabend

sonntag, den 21. juni, 20.15 uhr  
arthur rubinstein  
das Programm wird später bekanntgegeben

### 2. musica viva-konzert

kleiner tonhallsaal  
donnerstag, den 25. juni, 20.15 uhr  
schola cantorum stuttgart  
leitung clytus goltwald  
neue und experimentelle Chormusik von  
anton webern, paul hindemith, sylvano bussotti,  
heilmut lachenmann, karlheinz stockhausen,  
dieter schnebel, friedrich cerha, györgy ligeti



## Concertgebouw

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grote zaal  
zaterdag 31 oktober  
20.15 uur

# Het Nederlands Kamerorkest

muzikaal directeur: Szymon Goldberg

dirigent:

## Szymon Goldberg

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**Janet  
Baker**

mezzosopraan

**Hans  
Henkemanns**

piano

solisten

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Händel	Concerto grosso op. 6 nr. 1
Bach	cantate 'Ich habe genug'
Schönberg	Verklärte Nacht
Mozart	Pianoconcert KV 238

---

kaarten à f 3.75  
dagelijks van 10-3 uur aan het Concertgebouw  
tel. 718345

# Internationale Juni-Festwochen 1962 Stadttheater Zürich

Direktor  
Dr. Herbert Graf

Freitag, 1. Juni  
20.00 Uhr  
Eröffnungsvorstellung

Fidelio  
Oper von  
L. van Beethoven

Leitung  
Otto Klemperer  
Hainer Hill

In den Hauptpartien  
Jean Cook  
Sena Jurinac  
Heinz Borst  
James McCracken  
Deszö Ernster  
Gustav Neidinger  
Leonhard Päckli

Sonntag, 3. Juni  
20.00 Uhr  
Welturaufführung

Donnerstag, 7. Juni  
20.00 Uhr

Blackwood und Co.  
von Armin Schibler

Leitung  
Nello Santi  
Lotti Mansouri  
Max Bignens  
Juan Tena

Mittwoch, 6. Juni  
19.30 Uhr  
Freitag, 15. Juni  
19.30 Uhr

Der Prophet  
Oper von  
G. Meyerbeer

Leitung  
S. Krachmalnick  
Lotti Mansouri  
Hainer Hill

In den Hauptpartien  
Virginia Gordoni  
Sandra Warfield  
Heinz Borst  
James McCracken  
James McCracken  
Fritz Peter  
Andrew Foldi  
Siegfried Tappolet  
Ralph Telasko

Freitag, 8. Juni  
20.00 Uhr

Le Mystère de la  
Nativité  
von Frank Martin

Leitung  
Ernest Ansermet  
Georg Reinhardt  
Heinrich Wendel

Mitwirkende  
Mary Davenport  
Regina Sarfaty  
Vera Schlosser  
Werner Ernst  
Reinhold Güther  
Walter Hesse  
Wolfram Mertz  
Victor de Narké  
Leonhard Päckli  
Fritz Peter  
Glade Peterson  
Abe Polakoff  
Siegfried Tappolet  
Ralph Telasko  
Robert Thomas  
Gottl. Zeithammer

Samstag, 9. Juni  
20.00 Uhr

Il Trovatore  
Oper von  
Giuseppe Verdi

Leitung  
Nello Santi  
Herbert Graf  
Max Röthlisberger  
René Hubert

In den Hauptpartien  
Virginia Gordoni  
Sandra Warfield  
Heinz Borst  
James McCracken  
James McCracken  
Fritz Peter  
Andrew Foldi  
Siegfried Tappolet  
Ralph Telasko

Freitag, 12. Juni  
20.00 Uhr

Die Zauberflöte  
Oper von  
W. A. Mozart

Leitung  
Hans Zimmernann  
Rudolf Hartmann  
Max Röthlisberger

Gastspiel  
Maria Stader  
Ernst Häfliger  
Peter Lagger

Mittwoch, 13. Juni  
19.30 Uhr

Die Fledermaus  
Operette von  
Johann Strauss

Leitung  
S. Krachmalnick  
Herbert Graf  
Max Röthlisberger  
René Hubert

In den Hauptpartien  
Adèle Leigh  
Eva-Maria Rogner  
Regina Sarfaty  
Wolfram Mertz  
Leonhard Päckli  
Alfred Rasser  
Rudolf Schock  
Ralph Telasko  
Robert Thomas

Samstag, 16. Juni  
20.00 Uhr

Orpheus  
und Eurydike  
Oper von  
Chr. W. von Gluck

Leitung  
Robert F. Denzler  
Hans Zimmernann  
Max Röthlisberger  
Jaroslav Berger

In der Hauptpartie  
Regina Sarfaty

Sonntag, 17. Juni  
20.00 Uhr

Mittwoch, 20. Juni  
20.00 Uhr  
Neu-Inszenierung

Der Freischütz  
Oper von Carl Maria  
von Weber

Leitung  
Rudolf Kempe  
Herbert Graf  
Rudolf Heinrich

Gastspiel  
Ingrid Bjoner  
Hanny Staffek  
Gottlob Frick  
Fritz Uhl

Donnerstag, 21. Juni  
20.00 Uhr

Die Nachtigall/  
Die Geschichte  
vom Soldaten  
von Igor Strawinsky

Leitung  
Victor Reinshagen  
Hans Zimmernann  
Hans Erni

In den Hauptpartien  
Die Nachtigall:  
Reri Grist  
Glade Peterson  
Die Geschichte  
vom Soldaten:  
Virginia Zango  
Alfred Rasser  
Rudolf Schock  
Ralph Telasko  
Robert Thomas

Samstag, 23. Juni  
19.00 Uhr

Donnerstag, 26. Juni  
19.00 Uhr

Der Rosenkavalier  
Oper von  
Richard Strauss

Leitung  
Peter Maag  
Herbert Graf  
Max Röthlisberger

In den Hauptpartien  
Lisa Della Casa  
Anneliese  
Rothenberger  
Regina Sarfaty  
Rudolf Knoll  
James Pease

Sonntag, 24. Juni  
20.00 Uhr

Il Barbiere  
di Siviglia  
Oper von  
Gioacchino Rossini

Leitung  
Nello Santi  
Lotti Mansouri  
Max Röthlisberger

In den Hauptpartien  
Reri Grist  
Heinz Borst  
Fernando Corena  
Robert Kerns  
Fritz Peter

Mittwoch, 27. Juni  
20.00 Uhr

Don Giovanni  
Oper von  
W. A. Mozart

Leitung  
Peter Maag  
Josef Gielen  
Max Röthlisberger

In den Hauptpartien  
Maria van Dongen  
Reri Grist  
Vera Schlosser  
Heinz Borst  
Fernando Corena  
Werner Ernst  
George London  
Glade Peterson

Ballet  
du XX<sup>e</sup> Siècle  
du Théâtre Royal  
de la Monnaie  
Bruxelles

Leitung  
Maurice Béjart  
André Vandermoot

Choreographie  
Maurice Béjart  
Janine Charrat

Freitag, 29. Juni  
20.00 Uhr  
Sonntag, 1. Juli  
14.30 Uhr  
1. Programm

Hommage  
à Igor Strawinsky

Pulcinella  
Musik von  
Igor Strawinsky

Jeu de Cartes  
Musik von  
Igor Strawinsky

Le Sacre  
du Printemps  
Musik von  
Igor Strawinsky

Samstag, 30. Juni  
19.00 Uhr  
Sonntag, 1. Juli  
20.00 Uhr  
2. Programm

Divertimento  
Musik von  
Fernand Schirren

Fantaisie  
Concertante  
Musik von  
S. Prokofiev

Sonate à trois  
Musik von  
Béla Bartók

Bolero  
Musik von  
Maurice Ravel

1963

sinfonie-konzerte der tonhalle-gesellschaft  
internationale juni-festwochen zürich

1

donnerstag, 6. Juni  
20.15 Uhr  
grosser tonhallsaal  
leitung: paul klecki  
solist: zino francescatti  
wagner:  
ouvertüre zu  
»der fliegende holländer«  
mendelssohn:  
violin-konzert in e-moll  
op. 64  
prokofiev:  
fünfte sinfonie, op. 100

2

dienstag, 11. Juni  
20.15 Uhr  
grosser tonhallsaal  
leitung:  
william steinberg  
solist: van cliburn  
schubert:  
sechste sinfonie in c-dur  
rachmaninoff:  
drittes klavierkonzert  
in c-moll, op. 37  
frank:  
sinfonie in d-moll

3

dienstag, 18. Juni  
20.15 Uhr  
grosser tonhallsaal  
leitung: eugene ormandy  
solist: nathan milstein  
dvorak:  
ouvertüre zu »fidelo«  
op. 72 b  
beethoven:  
drittes klavierkonzert  
in c-moll, op. 37  
frank:  
sinfonie in d-moll

4

dienstag, 25. Juni  
20.15 Uhr  
grosser tonhallsaal  
leitung: rudolf kempe  
solist: nathan milstein  
dvorak:  
violin-konzert in a-moll  
op. 53  
tschaikowsky:  
fünfte sinfonie in e-moll  
op. 64

5

dienstag, 2. Juli  
20.15 Uhr  
wiederholung  
mittwoch, 3. juli  
20.15 Uhr  
grosser tonhallsaal  
leitung: joseph krips  
solisten: maria stader  
margrit conrad, ernst  
häfliger, walter berry  
gemischter chor zürich  
beethoven:  
neunte sinfonie in d-moll  
op. 125

6

donnerstag, 13. Juni  
20.15 Uhr  
kleiner tonhallsaal  
extra-kammermusikabend  
(musica viva-konzert)  
tonhalle-quartett  
stader-quintett  
adolf brunner:  
streichquartett  
robert sulzer:  
bläserquintett  
martin wendel:  
bläserquintett  
klaus huber:  
streichquartett

abonnements  
fr. 40.-, 50.-, 60.-, 70.-, 80.-  
vom 25. bis 30. april 1963  
nur an der tonhallekasse  
einzelkarten  
fr. 7.50, 10.-, 12.50, 15.-, 17.50  
20.-  
ab 4. mai 1963

walter berry, van cliburn, margrit conrad, zino  
francescatti, ernst häfliger, paul klecki  
rudolf kempe, joseph krips, nathan milstein  
eugene ormandy, rudolf serkin, maria stader  
william steinberg  
gemischter chor zürich, stader-quintett  
tonhalle-quartett zürich, tonhalle-orchester



# juni-festwochen 66 tonhalle gesellschaft zürich

konzerte der tonhalle-gesellschaft  
zürich

1. konzert donnerstag, 2. juni  
leitung sir john barbirolli  
solist zino francescatti  
elgar introduction und allegro  
tschaikowskij violinkonzert in d-dur  
beethoven fünfte sinfonie in c-moll

2. konzert diensttag, 7. juni  
leitung joseph keilberth  
solisten herta löpper, alt  
fritz wunderlich, tenor  
schubert sechste sinfonie in c-dur  
mahler das lied von der erde

3. konzert diensttag, 14. juni  
leitung rudolf kempe  
solist van cliburn  
willy burkhard hymnus für orchester  
prokofieff drittes klavierkonzert in c-dur  
brahms erste sinfonie in c-moll

4. konzert diensttag, 21. juni  
leitung jean martinon  
solisten robert, gaby und jean casadesus  
haydn sinfonie in es-dur  
bach «mit dem paukenwirbel»  
casadesus konzert für drei klaviere in d-moll  
debussy konzert für drei klaviere  
la mer

5. konzert diensttag, 28. juni  
leitung rudolf kempe  
solist henryk szeryng  
weber ouvertüre zur oper «oberon»  
mendelssohn violinkonzert in e-moll  
strauss eine alpinsinfonie

kammerabend freitag, 24. juni  
kleiner tonhallsaal  
leitung hans willi haeusslein  
solist werner ernst, bass  
schoeck «elegie»

www.tonhalle-zuerich.ch

veranstaltet von der verwaltungsabteilung des stadtpräsidenten  
und vom quartierverein höngg

# kunstaussstellung in höngg

jakob bill  
max bill  
rätus caviezel  
toni caviezel-gebert  
klaus däniker  
cesare ferronato  
annemie fontana  
willi goetz  
johannes itten  
melanie leuthold  
leo leuppi  
rolf lipski  
emil mehr  
hanni mehr-strittmatter  
ernst morgenthaler  
lili roth-streiff  
albert ruegg  
giuseppe scartazzini

## malerei plastik grafik aus zürich 10

im kirchgemeindehaus / ackersteinstrasse  
1. bis 18. april täglich von 16-21 uhr

tonhalle, grosser saal  
9. vollbesetzter der tonhalle-  
gesellschaft zürich,  
freies konzert im zklus  
musica viva

freitag den 5. januar 1961  
20.15 uhr

winfried zillig  
konzert für orchester

armin schibler  
konzert für klavier und  
orchester, op. 63, 4. akt  
fachstücke, uraufführung

walther geiser  
konzert für klavier  
und orchester, op. 63  
uraufführung

roberto gerhard  
-tröten-, uraufführung

leitung  
hans rotschard

solisten  
albert neumann, schlagzeug  
kurt engel, klavier

karten zu fr. 1.- bis 5.-  
tonhalle-kasse, hug. jecklin  
kuoni und  
filiale oerlikon kreditanstalt

tonhalle- gesellschaft  
zürich  
freitag den 5. januar 1968  
20.15 uhr  
grosser tonhallsaal

karten  
vorverkauf zu fr. 1.- bis 5.-  
tonhalle-kasse, hug. jecklin  
kuoni und  
filiale oerlikon kreditanstalt

charles dutoit  
jürg von vintschger  
tonhalle- orchester

musica viva

igor stravinsky  
variations in  
memoriam  
aldous huxley  
1963/64

albert moeschinger  
klavier konzert op.96  
1965

uraufführung rudolf kelterborn  
sinfonie 1966  
uraufführung

alban berg  
drei orchesterstücke  
op.6



musica viva

tonhalle, grosser saal  
donnerstag, 10. märz  
20.15 uhr, 1960  
16. volkskonzert der  
tonhalle-gesellschaft  
zürich

leitung

**erich schmid**

solisten

**annie laffra**

violoncello

**eva maria rogner**

sopran

**hans werner henze**

sonata per archi

**luigi dallapiccola**

«concerto per la notte

di natale dall'anno

1956» für sopran und

kammerorchester

**arthur honegger**

konzert für violoncello

und orchester

**henri dutilleux**

erste sinfonie

karten zu fr. 1.-, 2.-, 3.-

tonhalle, hug, jecklin

kuoni, dep.kasse oer-

likon, kreditanstalt

1960 J. MULLER BROCKMANN

# tonhalle- gesellschaft zürich juni-festwochen

dienstag 2. juni 1964  
dienstag 9. juni 1964  
dienstag 16. juni 1964  
dienstag 23. juni 1964  
dienstag 30. juni 1964

sonntag 7. juni 1964

karl böhm, dietrich fischer-dieskau; werke von beethoven, mahler, strauss  
wolfgang sawallisch, zino francescatti; werke von brahms, dvorak  
joseph keilberth, robert casadesus; werke von mozart, bruckner  
john barbirolli, van cliburn; werke von wagner, tschaikowsky, sibelius  
jean martinon, henryk szeryng; werke von beethoven, martinon, brahms  
extra-volkskonzert:  
hans erismann, maria stader, verena gohl, ernst häfliger, peter lagger,  
sängerverein harmonie; schibler; media in vita

## sinfonie- konzerte

Josef Muller Brockmann - 1953



Josef Muller Brockmann - 1957





Hans Neuburg - 1966



Carlo Vivarelli - 1953



Mittwoch, 29. Mai 18.00 Uhr  
Donnerstag, 6. Juni 18.00 Uhr  
Eröffnungsvorstellung  
Tristan und Isolde  
Oper von Richard Wagner  
Zum 150. Geburtstag  
Richard Wagners  
Mittwoch, 5. Juni 19.00 Uhr  
Lohengrin  
Oper von Richard Wagner  
Zum 150. Geburtstag  
Richard Wagners

Samstag, 8. Juni 18.00 Uhr  
Die Meistersinger von Nürnberg  
Oper von Richard Wagner  
Zum 150. Geburtstag  
Richard Wagners  
Sonntag, 9. Juni 20.00 Uhr  
Die Zauberflöte  
Oper von  
Wolfgang Amadeus Mozart  
Dienstag, 11. Juni 20.00 Uhr  
Fidelio  
Oper von  
Ludwig van Beethoven  
Freitag, 14. Juni 20.00 Uhr  
Otello  
Oper von Giuseppe Verdi

Samstag, 15. Juni 18.00 Uhr  
Parsifal  
Bühnenweihfestspiel von  
Richard Wagner  
Zum 150. Geburtstag  
Richard Wagners  
Mittwoch, 19. Juni 20.00 Uhr  
Il Trovatore  
Oper von Giuseppe Verdi  
Freitag, 21. Juni 20.00 Uhr  
Rigoletto  
Oper von Giuseppe Verdi

Sonntag, 23. Juni 20.00 Uhr  
Mittwoch, 26. Juni 20.00 Uhr  
Welturaufführung  
Die Errettung Thebens  
Oper von  
Rudolf Kelterborn  
Freitag, 28. Juni 20.00 Uhr  
Sonntag, 30. Juni 20.00 Uhr  
London's Festival Ballet  
1. Programm  
Samstag, 29. Juni 20.00 Uhr  
Sonntag, 30. Juni 14.30 Uhr  
London's Festival Ballet  
2. Programm

Internationale

Juni-Festwochen

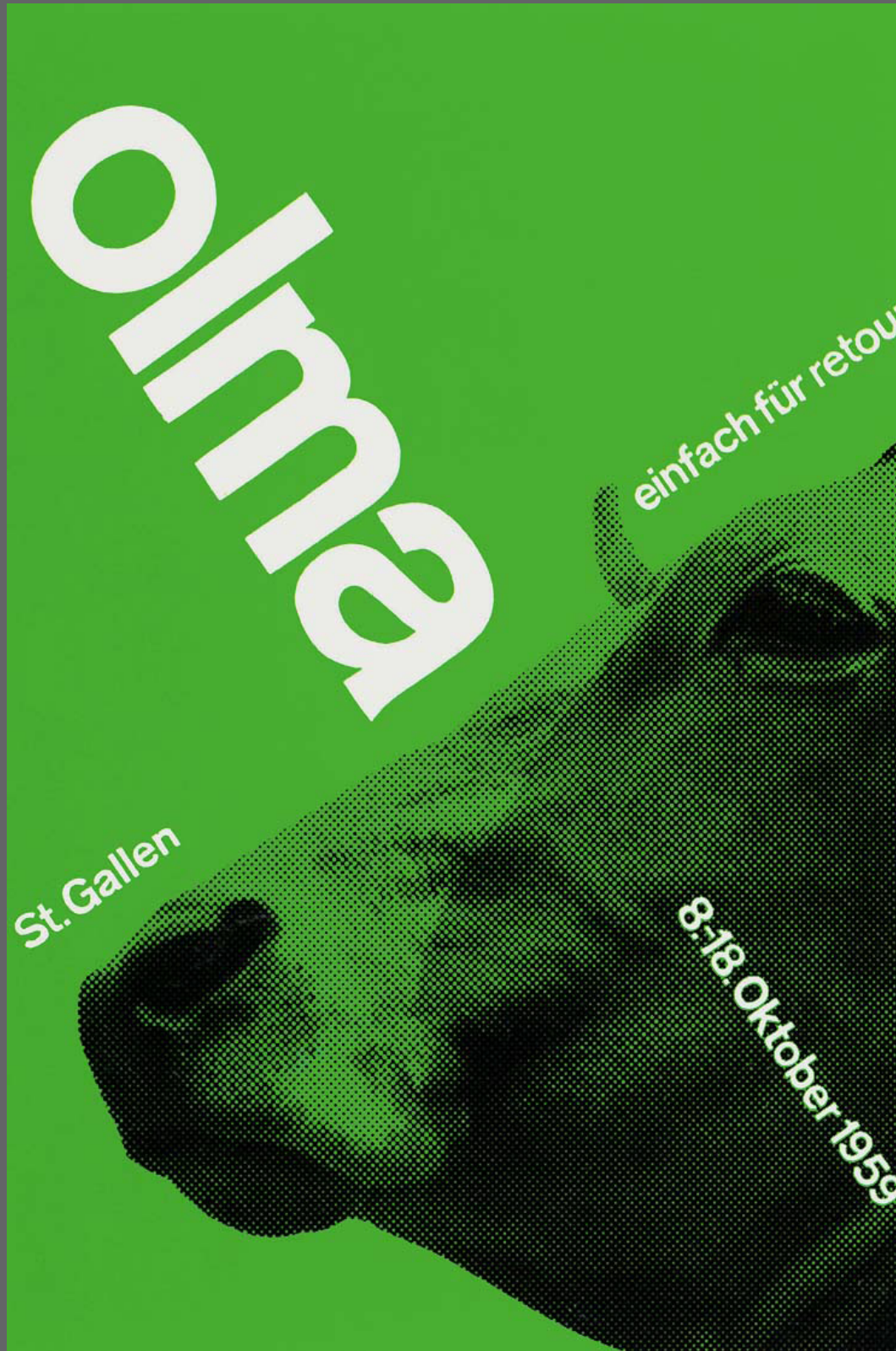
# Stadttheater Zürich 1963

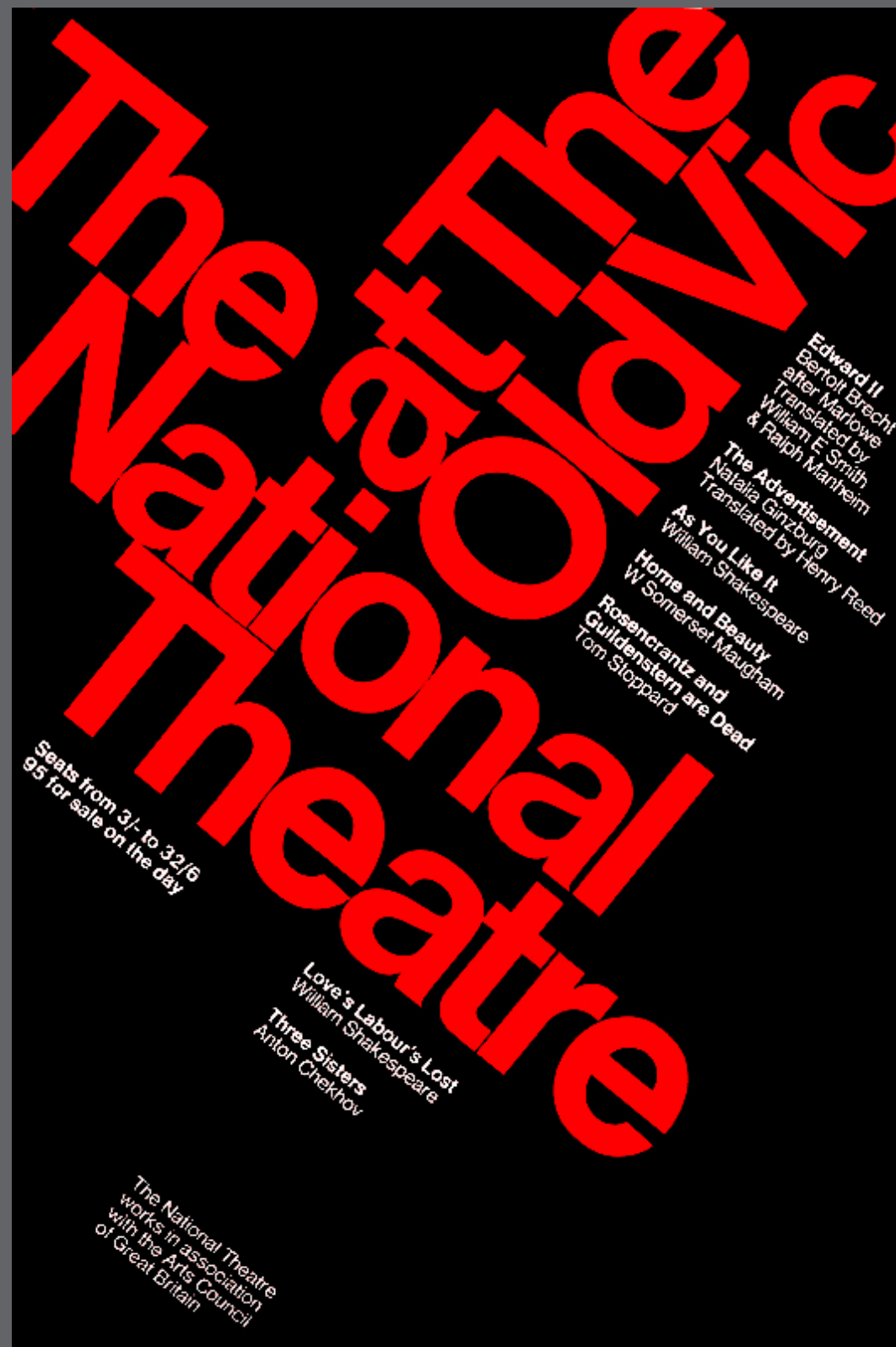




















“die neue Graphik” - Karl Gerstner - 1959



Karl Gerstner  
Designing Programmes - 1964

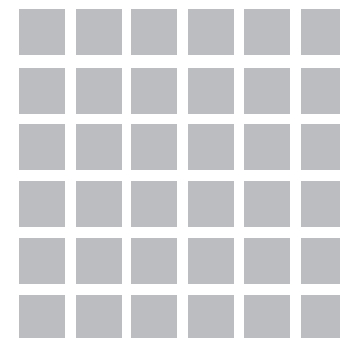
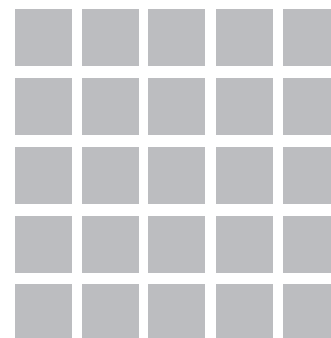
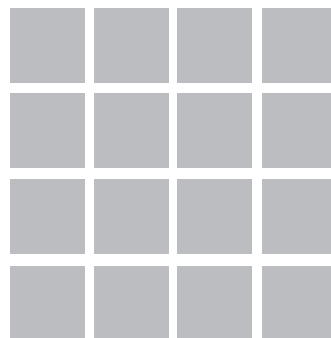
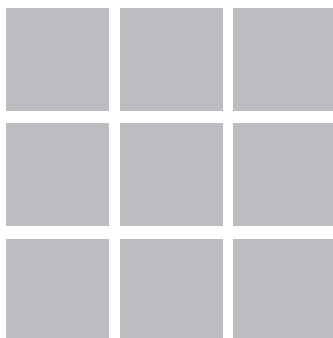
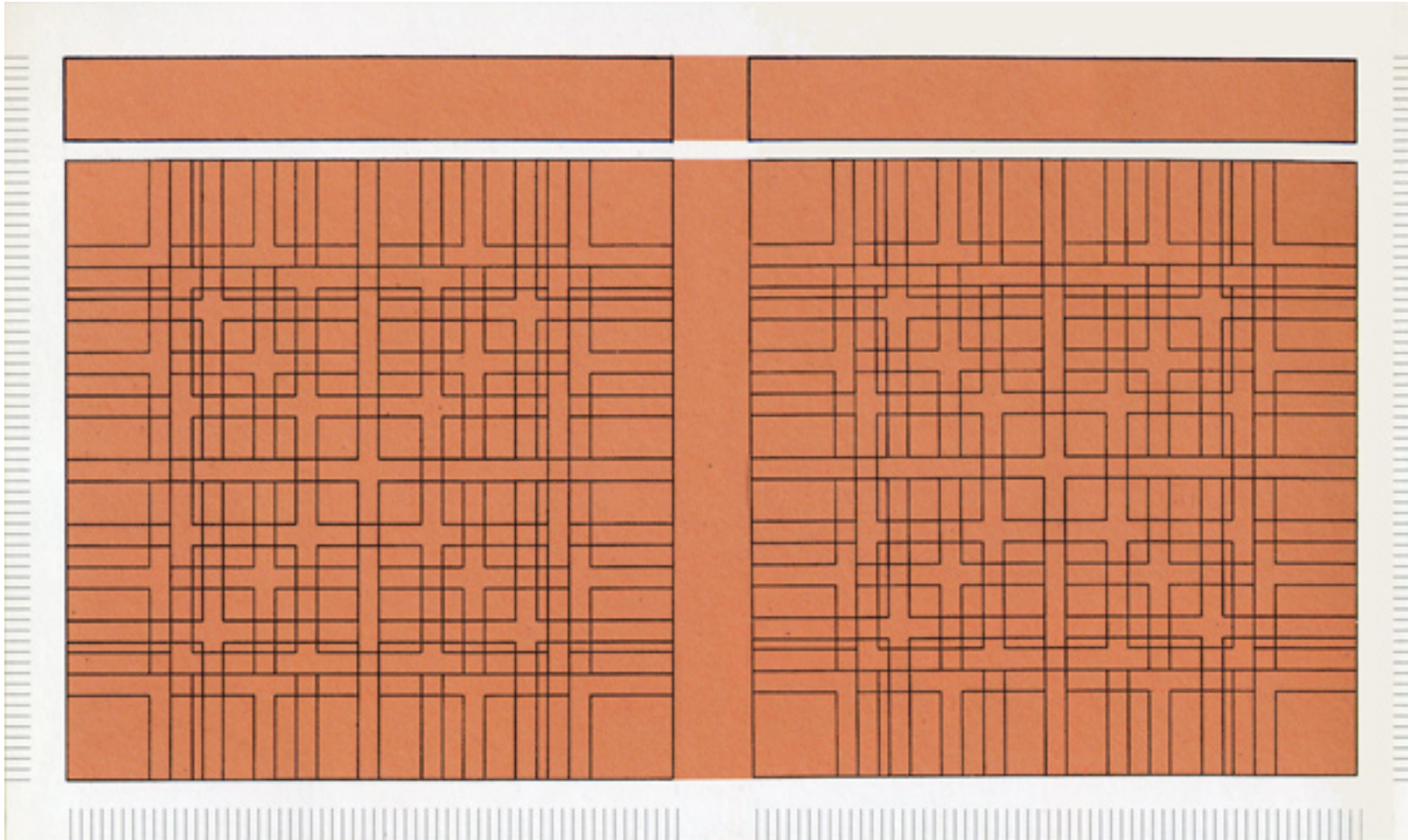
# Karl Gerstner: Programme entwerfen

Programm als Formlehre  
Programm als Denklehre  
Programm als Raster  
Programm als Photographie  
Programm als Literatur  
Programm als Musik

Programm als Schrift  
Programm als Typographie  
Programm als Bild  
Programm als Methode

Verlag Arthur Niggli AG

Karl Gerstner - greed for Capital magazine - 1962

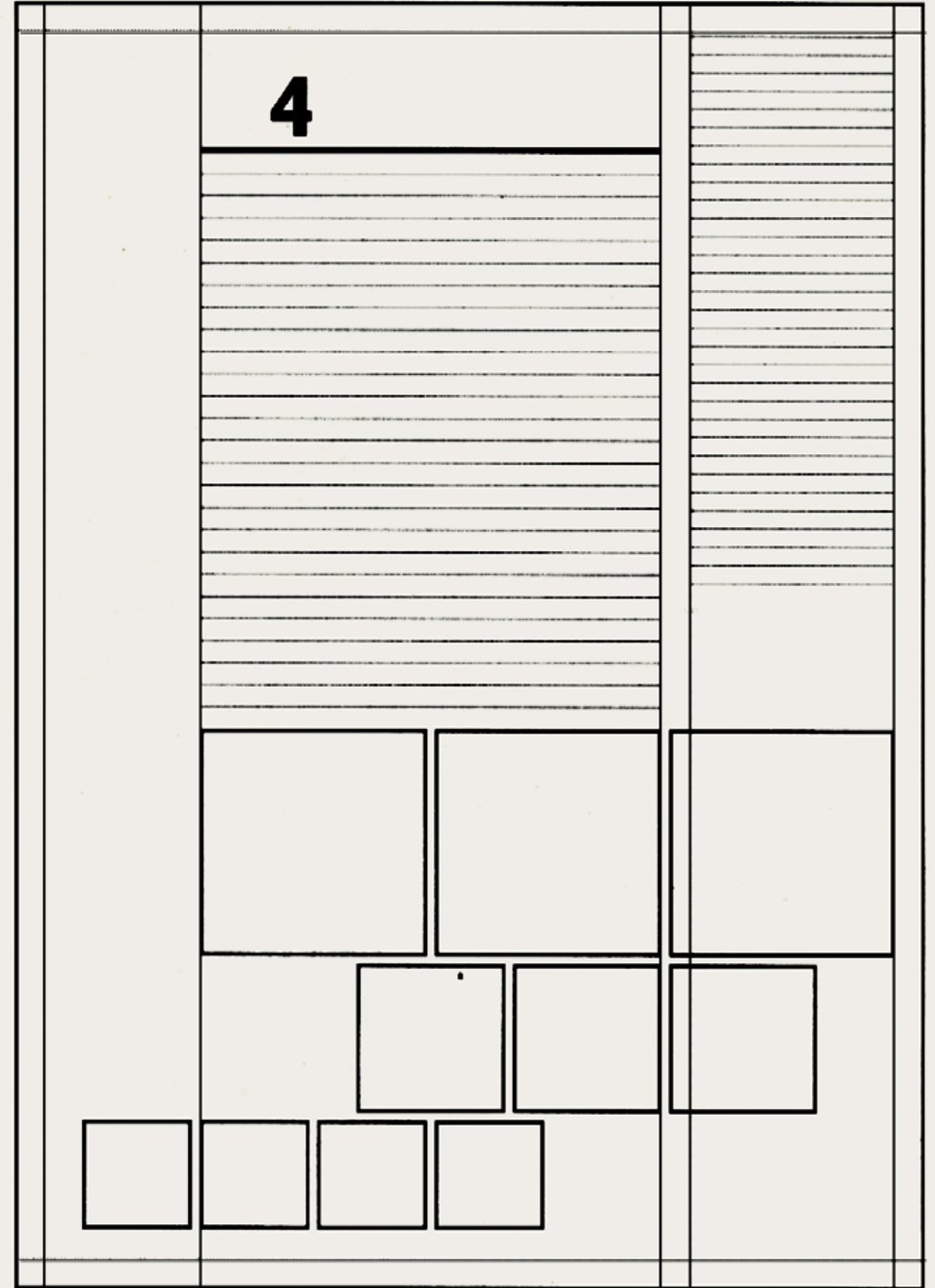
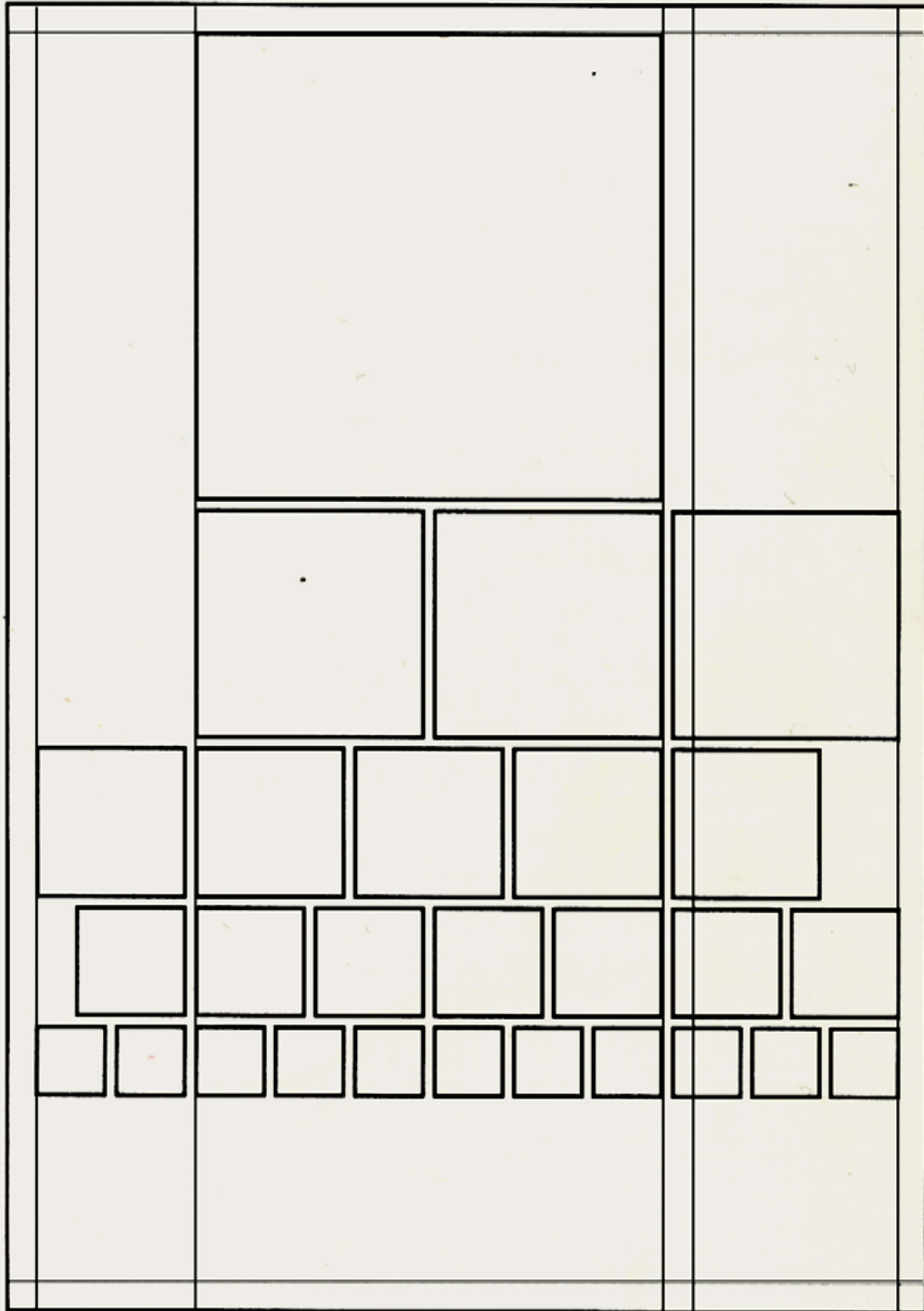




Karl Gerstner - Capital magazine - 1962









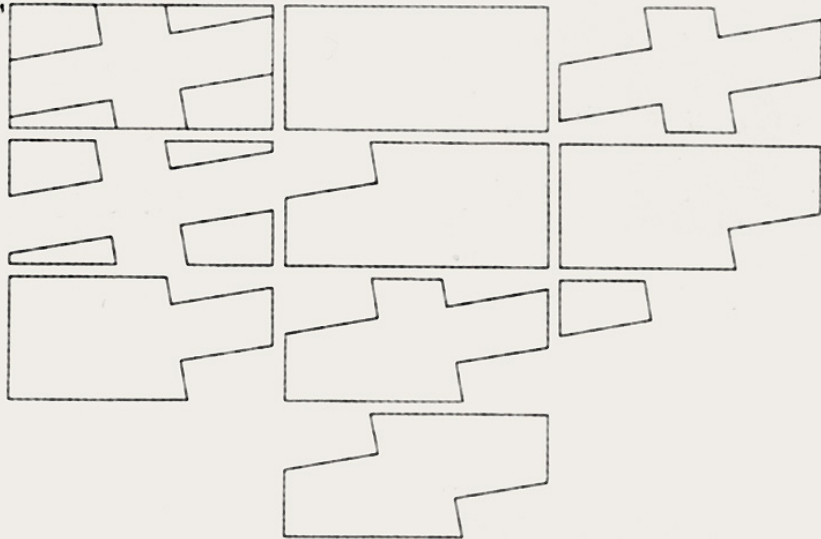
### Prägnanz der Gestalt

Sinnesindrücke, die im Raum lokalisiert werden können, tendieren zur Orientierung an der Vertikalen und an der Horizontalen. Begriffe wie «schräg» oder «schief» beziehen sich auf diese beiden Grundrichtungen.

Eine Gestalt ist, abgesehen von ihrer Ganzheit, dadurch gekennzeichnet, dass sie abgesondert, abgehoben, geschlossen und gegliedert ist. Das figurale Gestalterlebnis stellt eine Einheit dar, die vom Erlebenden in der Regel nicht beliebig geändert werden kann. Je stärker die Gestalt, um so stärkeren Widerstand leistet sie äusseren Eingriffen. Im Aufbau einer Gestalt bestimmen das Ganze und seine Glieder sich wechselseitig, wobei die Gesamtqualität phänomenal über die Qualitäten der Glieder dominiert. Dieser Satz gilt um so mehr, je grösser die Innigkeit des Gestaltgefüges ist. Nach Sander ist der Kreis ein Extrem der Gestaltinnigkeit (David Katz).

Prägnanzgesetz von Koffka: «Die psychologische Organisation wird immer so gut sein, wie die herrschenden Bedingungen es erlauben. 'Gut' umfasst Eigenschaften wie Regelmässigkeit, Geschlossenheit, Symmetrie, Einheitlichkeit, Ausgeglichenheit, maximale Einfachheit, Knappheit.»

Gesetz der «guten Gestalt» von Wertheimer: «Es schliesst sich das zusammen, was seiner Natur nach zusammengehört oder zusammenpasst, das heisst, was ein wohlgeordnetes, einheitlich aufgebautes Gebilde ergibt. Wenn eine Gliederung in einfache, ordentliche, nach einer einheitlichen Regel aufgebaute Gestalten möglich ist, so setzen sich diese guten oder ausgezeichneten Gestalten durch.»



1 Die Abbildung 1a zeigt ein Rechteck mit einem schräggestellten Kreuz. Rechteck (b) und Kreuz (c) sind prägnante Gestalten und sind deshalb (in a) deutlich erkennbar; auch die vier Restflächen (d) sind (in a) noch relativ gut erkennbar. Die weiteren Formen (e bis k) sind keine prägnanten Gestalten mehr, sie sind deshalb (in a) auch nicht ohne weiteres ablesbar.

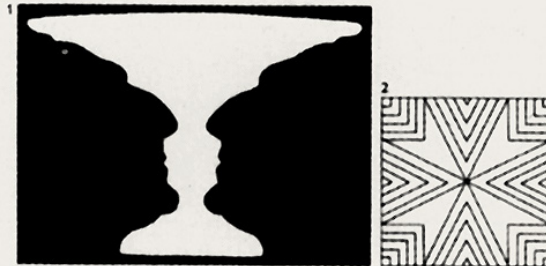
2, 3, 4 Die mittleren Zeichnungen zeigen jeweils ein Flächenmuster; links davon stehen die nicht ohne weiteres sichtbaren «komplizierten» Gestalten, die man auch als Hintergrund empfindet; rechts davon sind die prägnanten Gestalten gezeigt, die im Flächenmuster sofort sichtbar werden. Prägnante Gestalten sind also Quadrate (in 2 und 3), Kreuze (in 4) oder durchlaufende Bänder (in 2).

5 Bei diesem Flächenmuster dominiert keine der drei Gestalten; sie sind also alle drei ungefähr gleich prägnant. Die kleinen Sechsecke sind vielleicht etwas weniger prägnant, weshalb sie ganz schwach als Hintergrund der beiden Kreuzgestalten empfunden werden können.

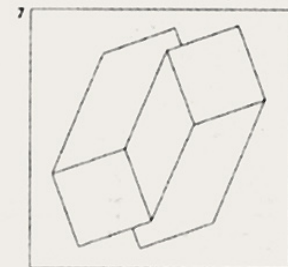
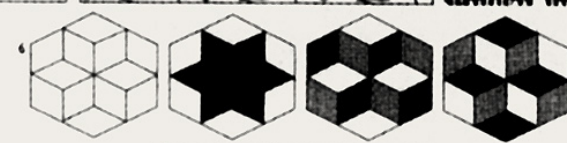
### Doppeldeutige Figuren

Bei doppeldeutigen oder Kippfiguren sieht man die eine oder die andere Gestalt. Das einfachste Beispiel ist das Schachbrettmuster: weder die weissen noch die schwarzen Quadrate sind bevorzugt (absolute Flächengleichheit). Kippfiguren kommen vor allem in der Ornamentik vor; es spielt dabei keine Rolle, ob die weissen und die schwarzen Figuren von der Gestalt her identisch oder unterschiedlich sind. Es scheint aber, dass stehende oder nach rechts geneigte Figuren eher als hängende oder nach links geneigte zum sichtbaren Muster werden (siehe die Wellenbänder, Abb. 3). Bei «dreidimensionalen» Kippfiguren muss man oft bewusst die Umkehrung herbeiführen.

Reliefartige Objekte, zum Beispiel gemeisselte Schriften, aber auch Landschaften mit Tälern und Gebirgen, kippen um, wenn man sie auf den Kopf stellt; die vertieften Teile treten dann aus der Fläche, in die sie eingelassen sind, hervor.



3 4 5



1 Berühmte Kippfigur: Fruchtschale oder zwei Gesichter im Profil! Beides ist möglich, weil beide Gestalten uns bekannt sind.

2 Es ist möglich, die diagonale, weisse Kreuzfigur zu sehen oder die stehende, schraffierte.

3 Die überschlagende Welle: in beiden Zeichnungen sieht man eher die stehenden, nach rechts geneigten Wellen als Figur.

4 Ebenensymmetrische Zeichnung nach M.C. Escher: Vögel oder Fische! Vögel und Fische!

5 Ausschnitt aus einem Holzschnitt des 15. Jahrhunderts (Musterung des Fussbodens): schwarze und weisse Teile sind gleich; dieses Muster wirkt sogar leicht reliefhaft.

6 Sechseck mit eingeschriebenem Sechseck. Die lineare Zeichnung (a) kann flächig oder plastisch gesehen werden; die flächige Zeichnung (b) wirkt kaum plastisch; durch Differenzierung der Flächen (c und d) wirkt die Figur plastisch, je nachdem aus der Vogel- oder Froschperspektive gesehen.

7 Eine Kippfigur von Josef Albers: zwei aus der Fläche hervorspringende Balken. Wenn wir die eine Figur als Balken sehen, erscheint die andere als zurücktretende Hohlform.

8 Ein kompliziert ineinandergreifendes Flächenmuster; die weissen und schwarzen Teile sind gleich.

9 Eine Landschaft mit Bergen und Tälern: beim umgedrehten Bild treten die Täler als Hügel hervor.

10 In Stein gemeisselte römische Schrift: auch hier dasselbe Phänomen der Reliefumkehrung.



# 3

## Das Gesetz der Symmetrie

Symmetrie, auf eine vertikale Achse bezogen, ist eine der grundlegenden Erscheinungen im optischen Bereich. Zwei symmetrische Teile einer Figur wirken wahrscheinlich auch durch ihre «Gleichheit», zuerst aber doch durch ihre «Prägnanz» – prägnante Formen sind daher meist achsen- oder punktsymmetrisch.

Wechseln symmetrische und asymmetrische Felder miteinander ab, so nehmen die symmetrischen besonders leicht Figur-Eigenschaft an, und die asymmetrischen wirken als Grund.

1 Die beiden Grundformen, mit denen die folgenden Zeichnungen gebildet sind.

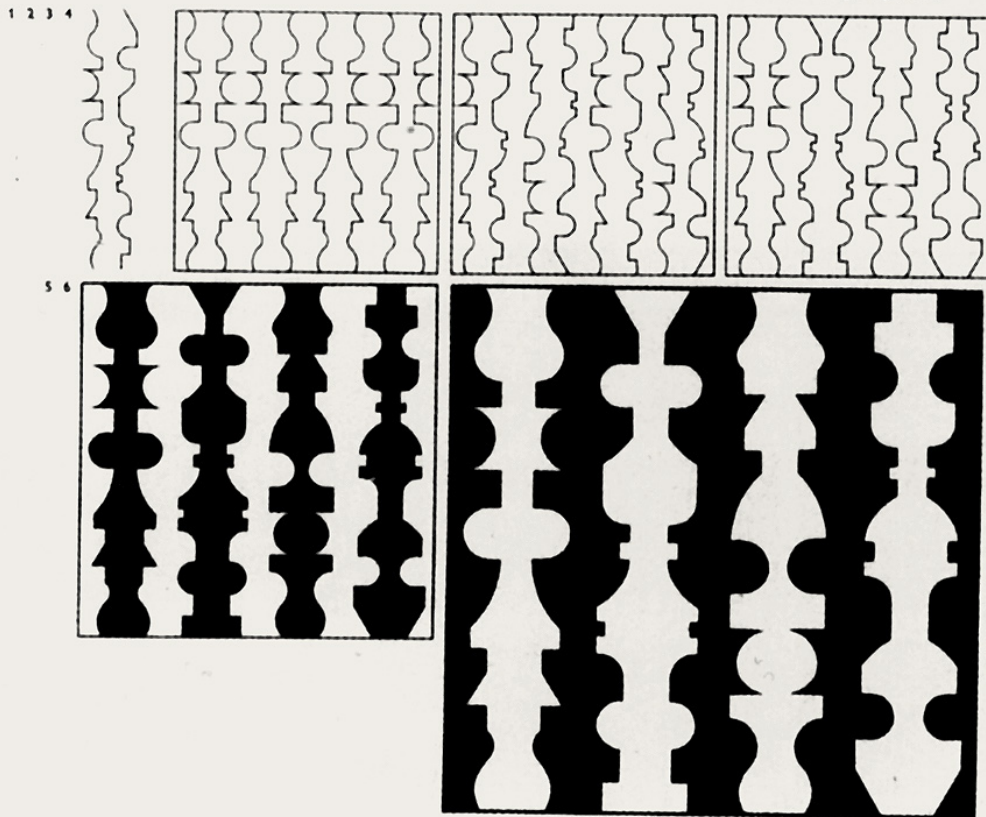
2 Was ist Figur? Was ist Grund? Da Figur und Grund symmetrische Form haben, ist völlig unentschieden, was als Figur und was als Grund gelten soll.

3 Durch mehrfache Spiegelung der beiden Grundformen entsteht eine völlig asymmetrische Zeichnung. Es schält sich keine besonders charakteristische Figur heraus.

4 Hier treten eindeutig vier verschiedene symmetrische Figuren hervor; die asymmetrischen Figuren empfinden wir als Grund. Auch diese Zeichnung wurde durch mehrfache Spiegelung der beiden Grundformen gebildet.

5 Dieselben Formen wie bei 4; Figur-Charakter haben die schwarzen Teile, die weissen sind Grund.

6 Dieselben Formen wie bei 5; Figur-Charakter haben die weissen Teile, die schwarzen sind Grund. Positiv-Negativ-Umkehrung ist also nicht entscheidend für die Figur-Eigenschaft.



# 2

## Das Gesetz der Parallelen

Wechseln parallele und nichtparallele Linien einander ab, so nehmen die Räume zwischen zwei Parallelen besonders leicht Figur-Eigenschaft an. Sie wirken dann als Bänder, unabhängig davon, welche Räume positiv oder negativ (gefärbt oder nicht gefärbt) sind.

1 Parallele Linien mit gleichen Abständen (vergleiche auch das Gesetz der Nähe) lassen keine Bandwirkung zu.

2 Je zwei Parallele sind senkrecht oder leicht schräg gestellt: zwei Parallele bilden ein Band, zwei Nichtparallele den Grund.

3 Für Wellenlinien gilt das gleiche: zwei Parallele bilden ein Band, zwei Nichtparallele den Grund.

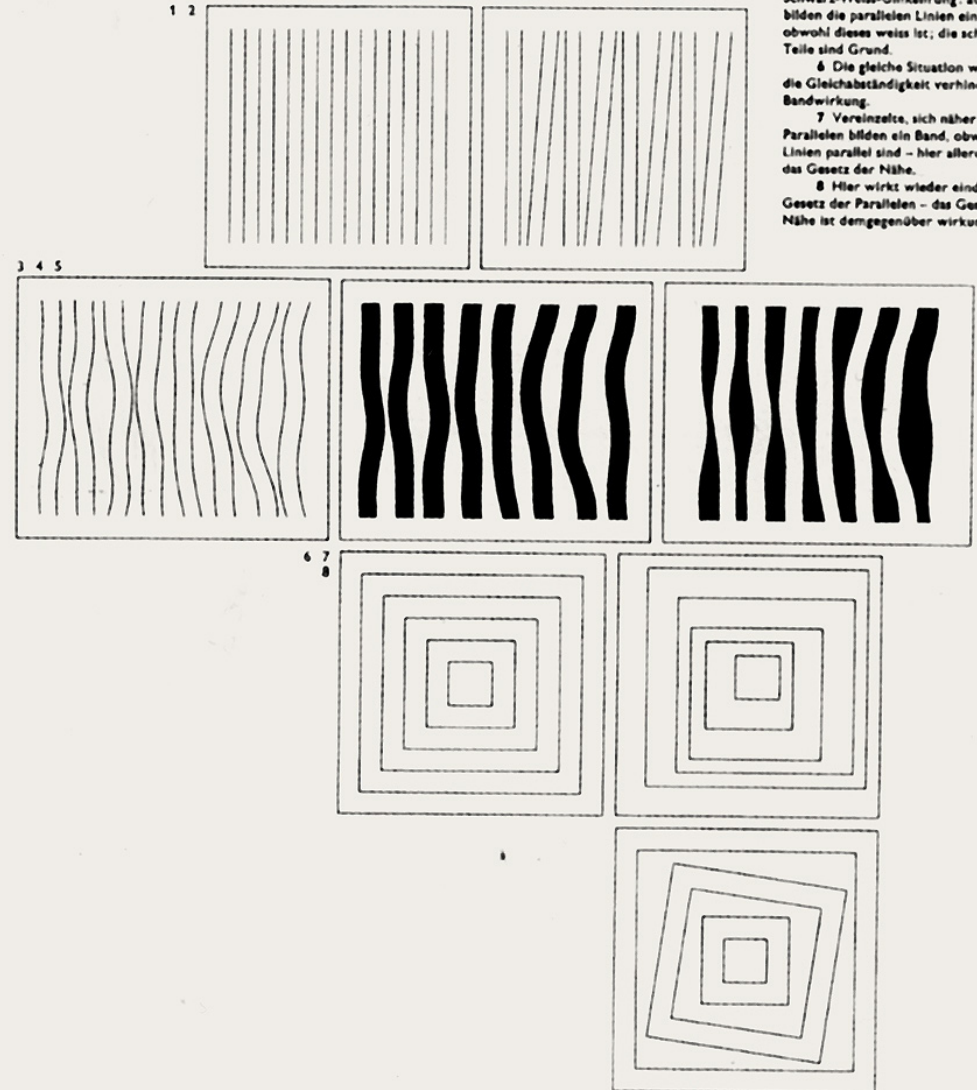
4 Das Positive. Schwarze wirkt als Band, das Negative, Weisse als Grund; die Parallelen bilden die prägnantere Form.

5 Die Form ist stärker als die Schwarz-Weiss-Umkehrung; auch hier bilden die parallelen Linien ein Band, obwohl dieses weiss ist; die schwarzen Teile sind Grund.

6 Die gleiche Situation wie bei 1; die Gleichabständigkeit verhindert die Bandwirkung.

7 Vereinzelt, sich näher stehende Parallelen bilden ein Band, obwohl alle Linien parallel sind – hier allerdings gilt das Gesetz der Nähe.

8 Hier wirkt wieder eindeutig das Gesetz der Parallelen – das Gesetz der Nähe ist demgegenüber wirkungslos.

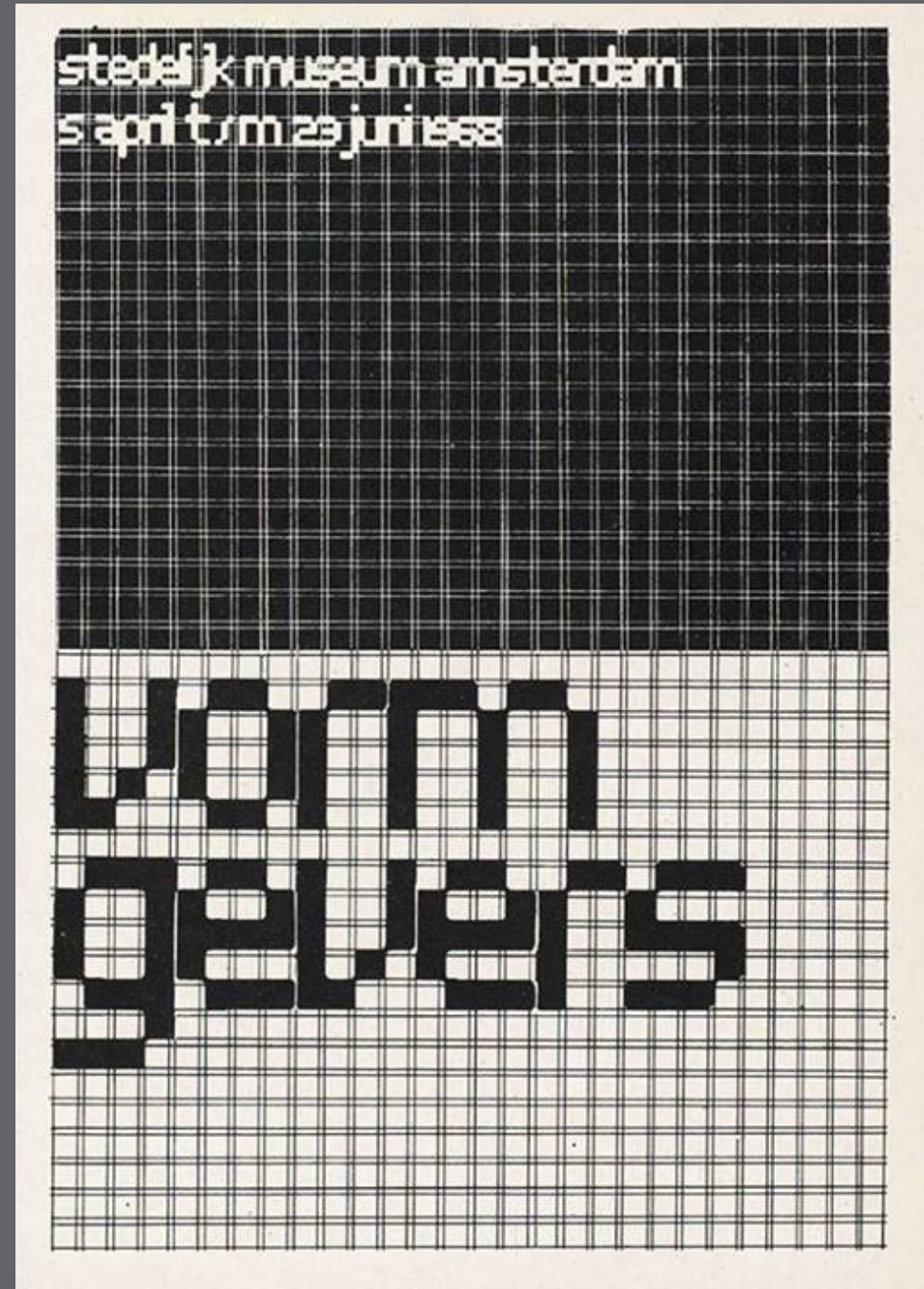




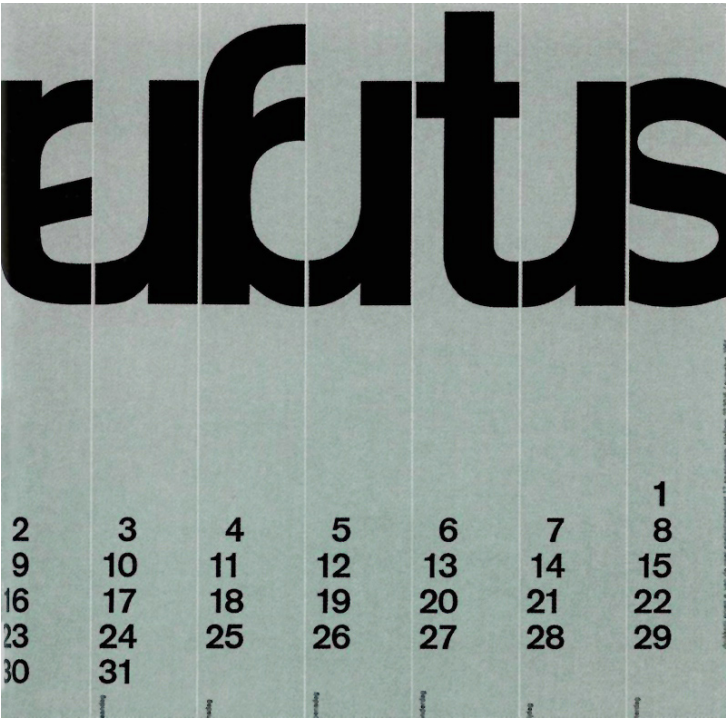
Wim Crouwel, Jurriaan Schrofer- 1967



Wim Crouwel- 1968



Wim Crouwel- 1964





de beyerd, cultureel centrum  
breda  
18 januari tm 9 februari 1964



kunstenars uit brabant

geopend op werkdagen  
van 10.30-17.00 uur  
dinsdag- en donderdagavond  
van 19.30-21.00 uur  
zondag van 14.00-17.00 uur



bra  
bant



ontwerp en realisatie: Will van Sambeek

stedelijk van abbe museum  
eindhoven  
9 november tm 15 december



kunstenars uit brabant

geopend op werkdagen  
van 10-17 uur  
dinsdag- en donderdagavond  
van 20-22 uur  
zondag van 14-18 uur

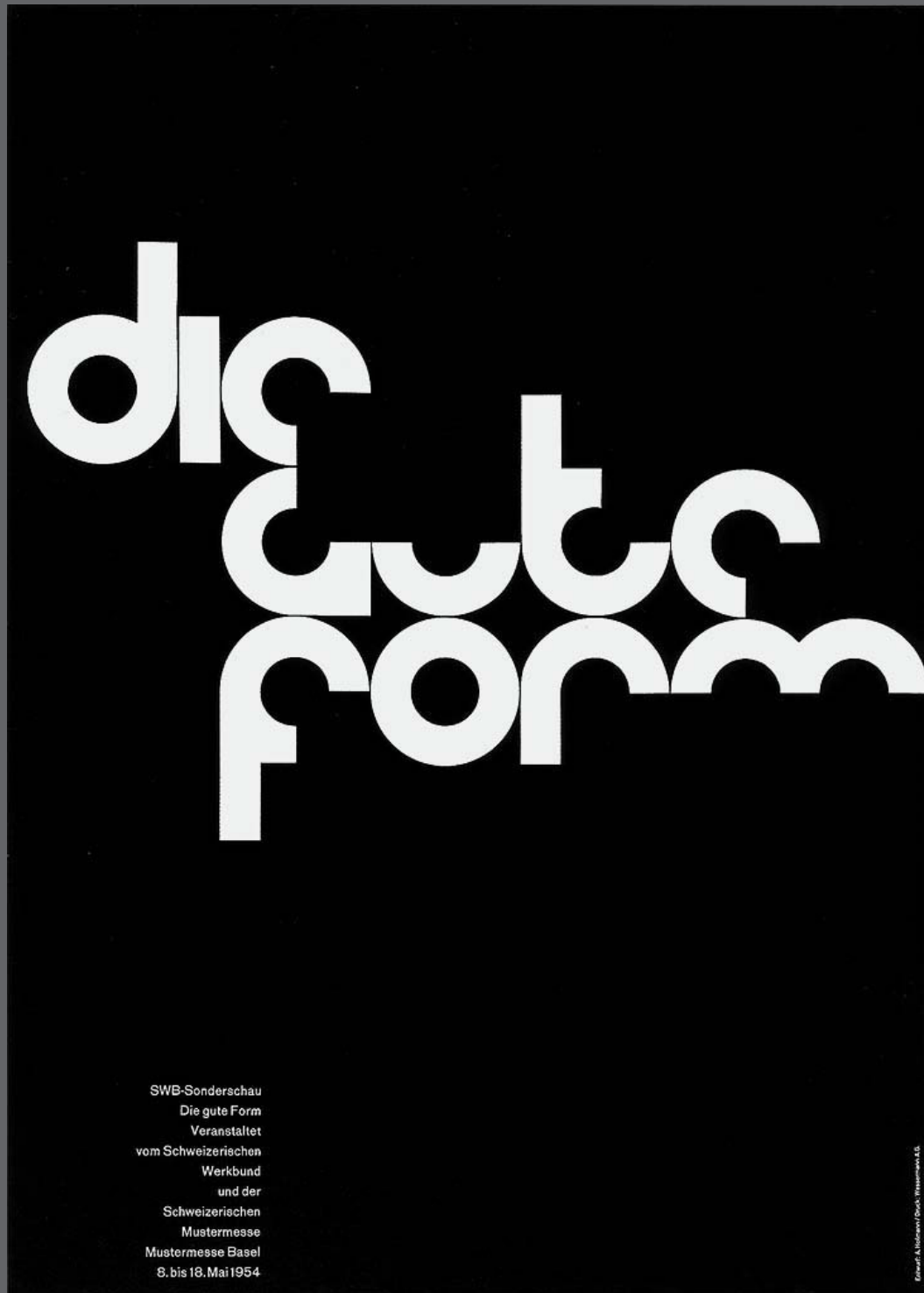


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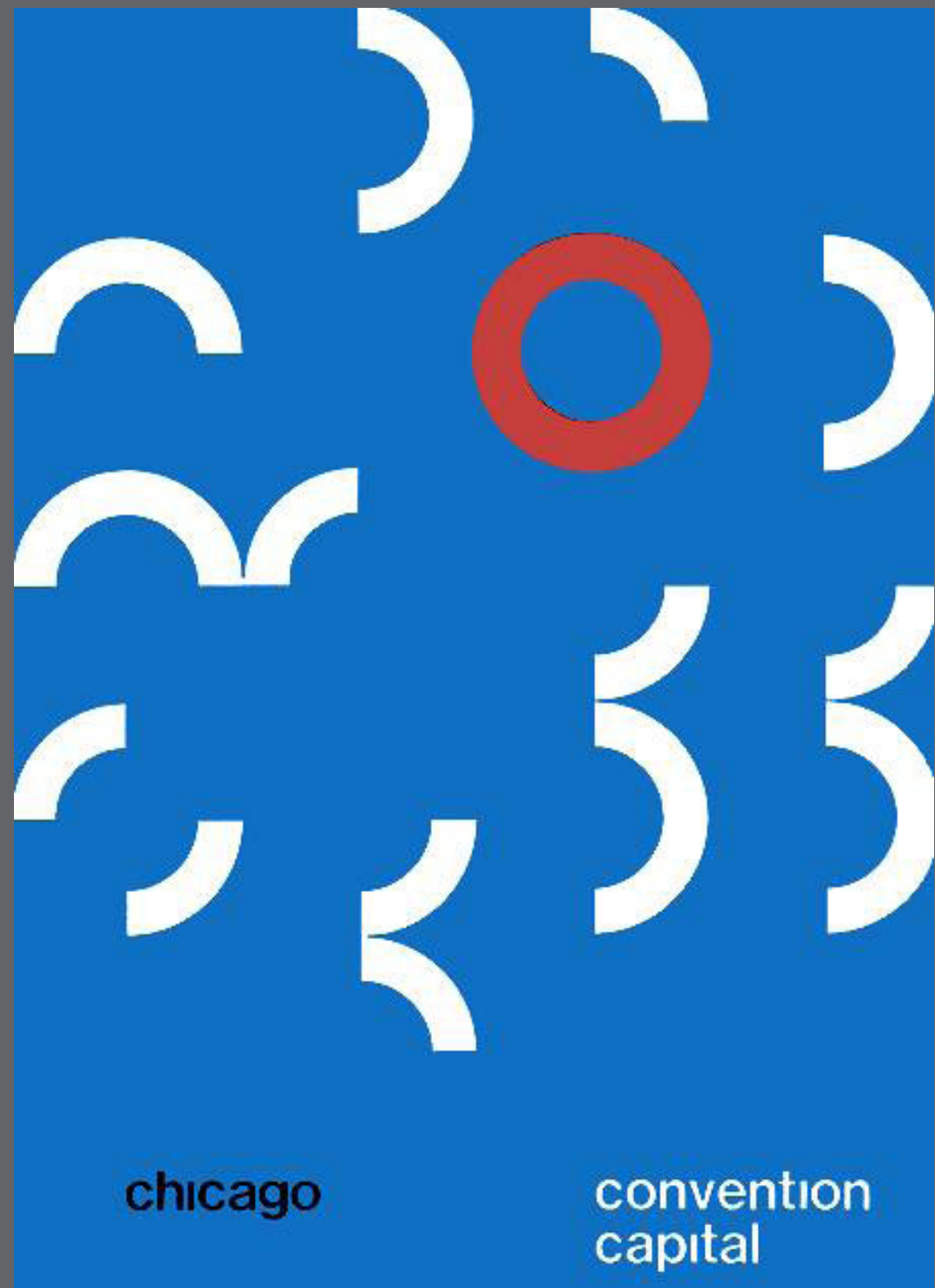


ontwerp en realisatie: Will van Sambeek

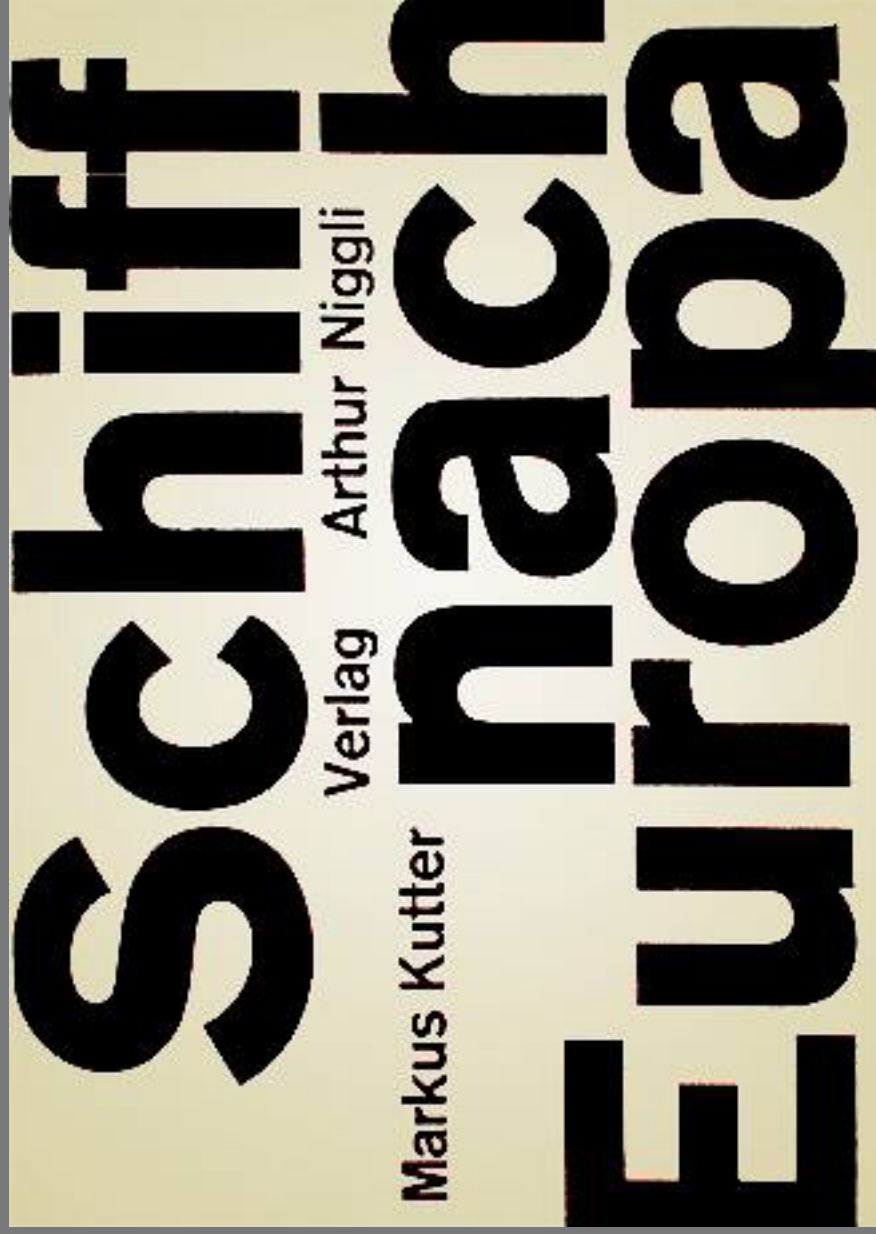
Armin Hofmann - 1960



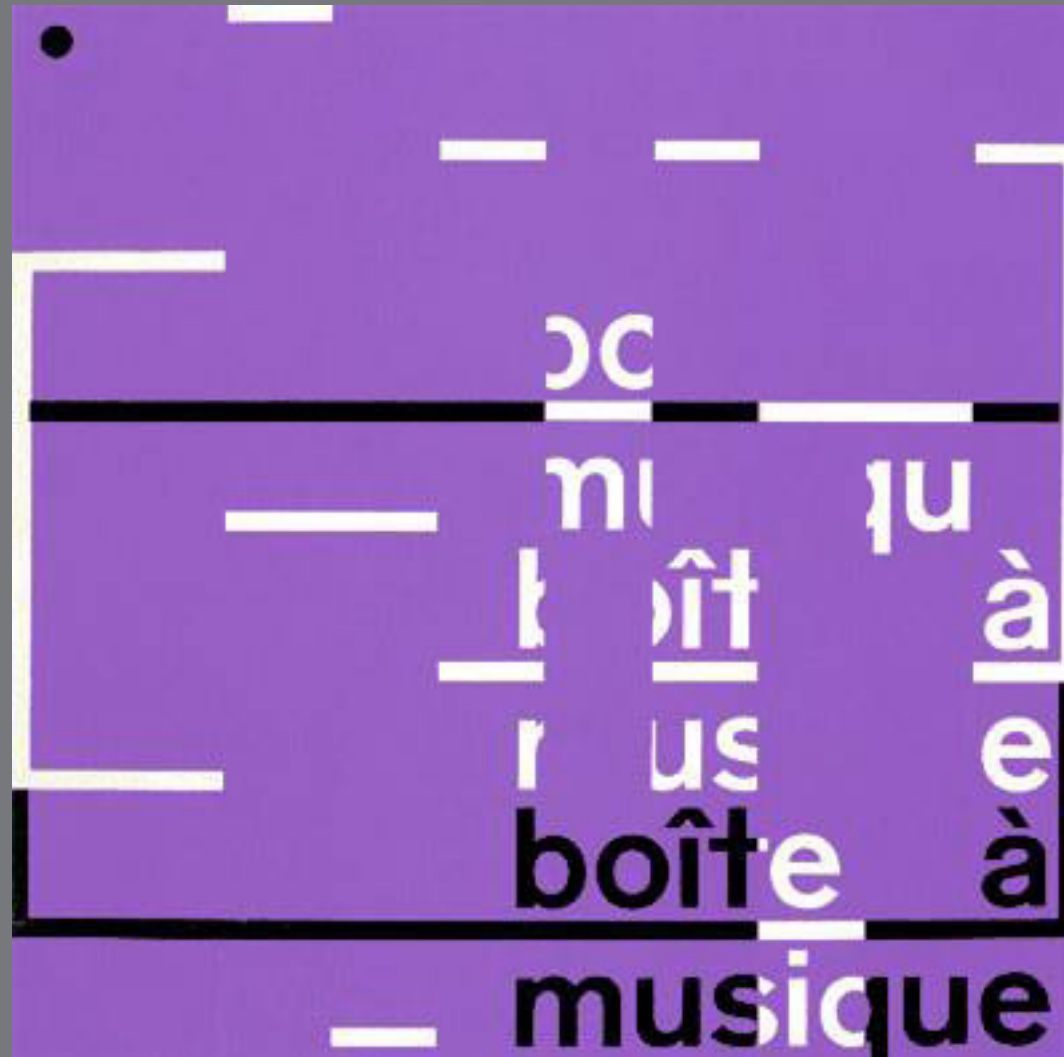
by John Massey - 1960s







Karl Gerstner - 1957







Wim Crouwel- 1974



Burton Kramer - 1978





[illegible]

Redoxon-B effervescent

Wim Crouwel- 1960



Wim Crouwel- 1961





**27**  
samstag oktober 13-22 uhr

**28**  
sonntag oktober 11-22 uhr  
aussteller turnhalle thayngen eintritt frei

w. stamm lederwaren	dr. g. sonder apotheke
w. hartmann caféstube	m. keller wäsche
j. schneider cigarren	a. weber konfektion
o. pfister stoffe	w. irminger elektro
a. vetter futtermittel	e. maag möbel
w. müller papeterie	k. dülli gärtnerei
f. nägeli bäckerei	h. narr nähmaschinen
c. bernath mercerie	g. tanner ofenbau
w. kossmann conditorei	gratis-wettbewerb film

ths thaynger herbstschau

1774 Die Shaker

# Produktions- kommunen: 6 Versuche

Ausstellung  
Kunstgewerbemuseum Zürich  
27. April–9. Juni 1974

Öffnungszeiten:  
Dienstag bis Freitag 10–12, 14–18,  
Mittwoch bis 21 Uhr  
Samstag/Sonntag 10–12, 14–17 Uhr  
Montag geschlossen

1778 San Leucio  
1820 Owen  
1859 Godin  
1941 Boimondau  
1970 Süssmuth

Arbeitswelt im Film

# Produktions- kommunen: 6 Versuche

Filmvorführungen  
im  
Rahmen der Ausstellung

Präsidialabteilung  
der Stadt Zürich  
und  
Cinéma-thèque Suisse

Schweizerisches Filmzentrum  
6. Mai–8. Juni 1974  
jeweils Montag, Mittwoch und Freitag, 18 und  
20 Uhr  
Samstag, 15 und 17 Uhr  
Eintritt Fr. 3.–, 4.–

Programme sind im Kunstgewerbemuseum  
und im Stadthaus erhältlich

## Filmpodium



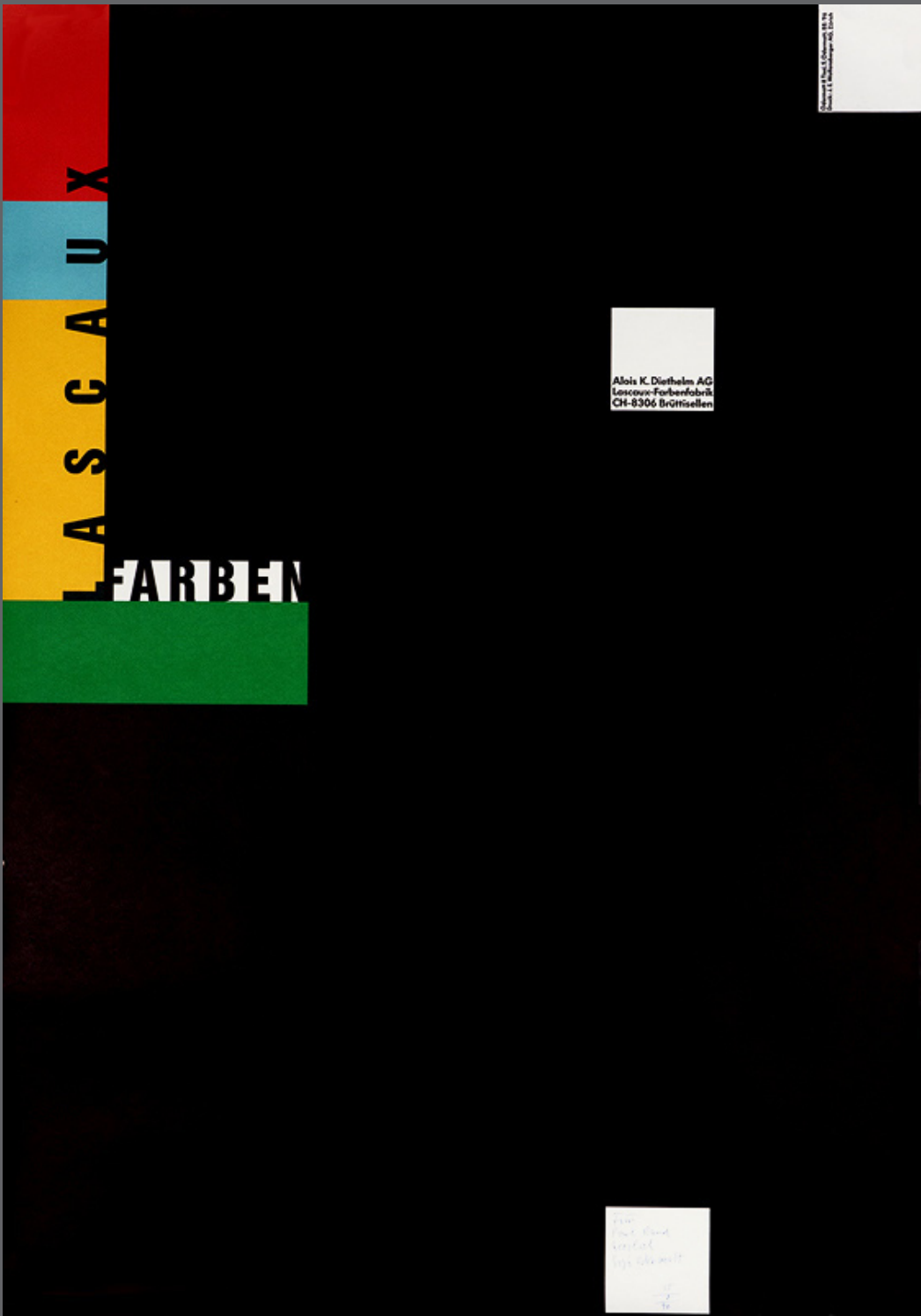
Odermatt & Tissi - 1982



Odermatt & Tissi - 1989



Odermatt & Tissi - 1990

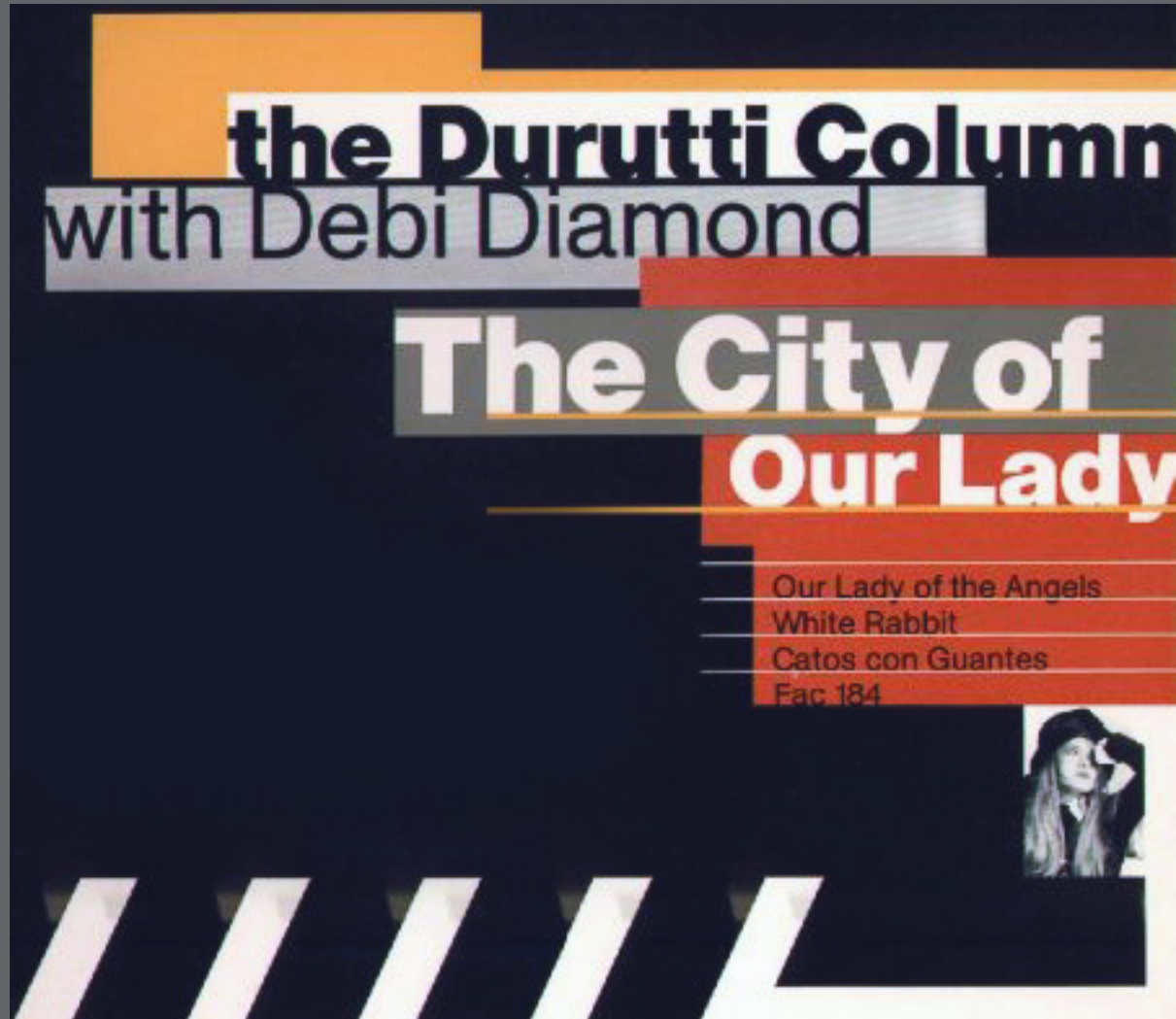


Werner Jeker - 1988





8vo - 1984



8vo - 1986







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The Guitar in London /

Sunday 6 December /

**The Durutti Column /**

**Astoria Theatre /**

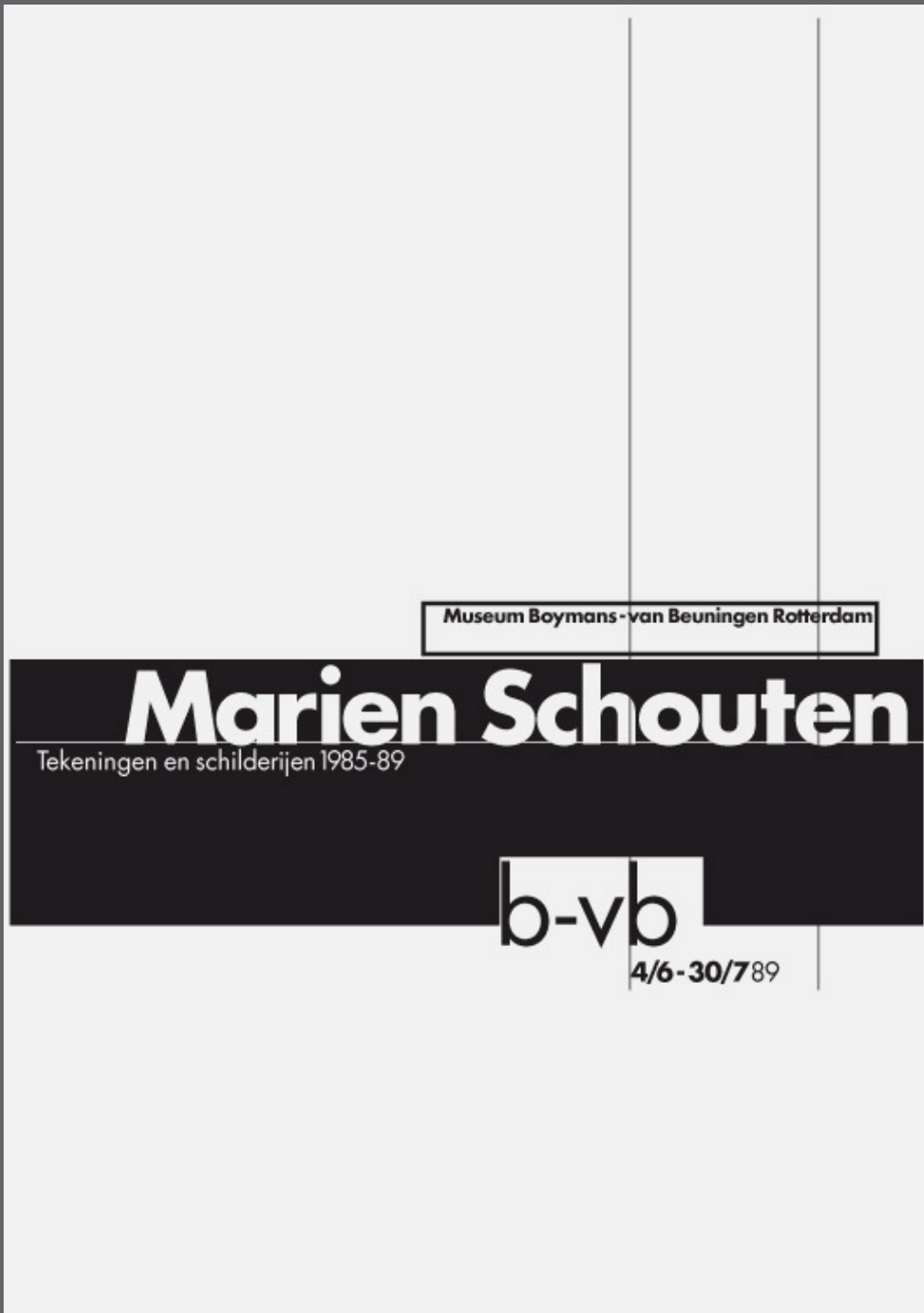
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to booking fee /



8vo - 1989



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mit freundlicher Unterstützung von Linotype AG

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87.4

88.5 88.6

89.7

89.8

87.3



b-vb

Goethe Instituut Rotterdam

Museum Boymans - van Beuningen Rotterdam

# Isa Genzken

30/4-18/6 89



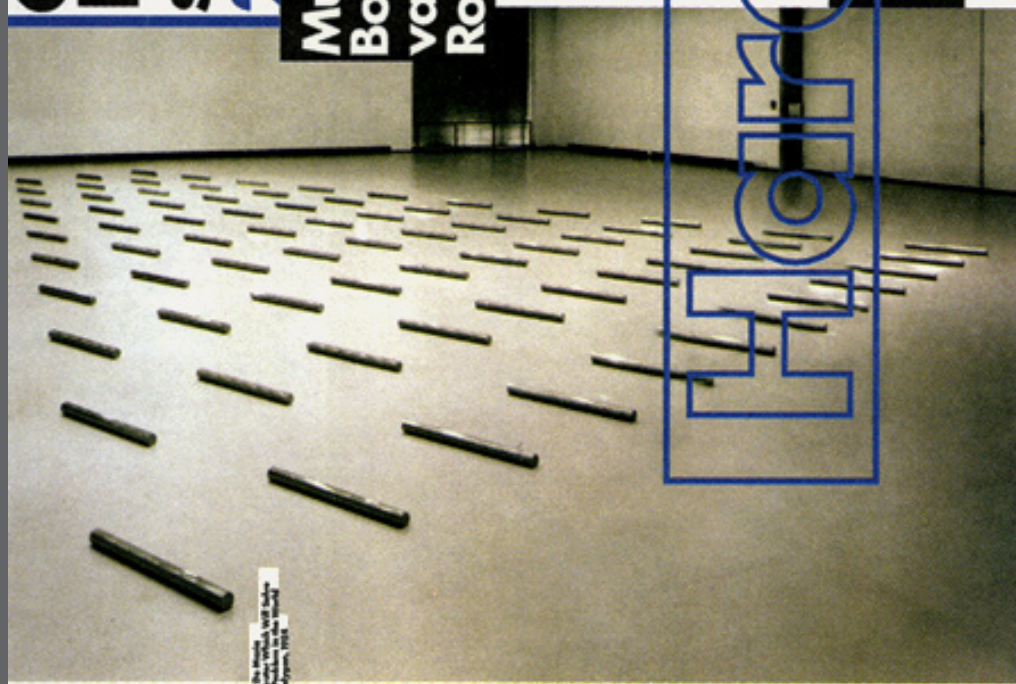
Collectie  
hedendaagse  
sculptuur

20/8-1/10 89

Museum  
Boymans-  
van Beuningen  
Rotterdam

Flordware

b-vb



Wolfgang Tillmans  
A contemporary art project  
in collaboration with  
the Museum Boymans-van Beuningen







abcdefghijklmnopqrstuvwxyz  
iklmnopqr  
stuvwxyz  
a

für den neuen menschen existiert  
nur das gleichgewicht zwischen

single-alphabet type. let us go back to 1925 when herbert bayer made his design for a single-alphabet type, and to the plea of moholy-nagy for a basic type from 1927 and to jan tschichold's single-alphabet type from 1929. all these attempts to replace the traditional alphabet by a single-alphabet type came in the same years when the use of lower-case appeared. lower-case was in a certain respect the substitute for the non-existent single-alphabet best, since, unfortunately, no basic single-alphabet came into production.

in the netherlands i do not know of any comparable attempts for single-alphabet types like those in germany. much later, in 1938, eijssard de roos designed 'libra', and in 1939 'simplex' for the lettergieterij amsterdam (amsterdam typefoundry). both rather late answers to the basic requests for a single-alphabet type. the design of these alphabets, however, had nothing in common with the spirit of the new movement, and showed such a complete difference as serious answers to a complete framework; they are fashionable one cannot regard them as someone who did not believe in results from movement.

the modern respect, should we regard how, in this respect, should we regard lower-case typography and single-alphabet type today? is there still a real need for it? or should any lower-case publication and single-alphabet attempt be regarded in the framework of post-modernism, as an aesthetic reconstruction of what others once discovered?

in 1967, with the introduction of the first electronic typesetting devices, i proposed a single-alphabet typeface as an answer to new functional needs. it was a rather radical proposal, since some of the characters did not bear any resemblance to existing ones. it was the focus of much attention, but the functionalism, as it was understood in the spirit of the bauhaus, was attacked and declared anti-human and old-fashioned.

j k l m n o p q  
r s t u v  
w x y z  
i j

abcdefghijklmnopqrstuvwxyz  
opqrstuvwxyz  
de typografische kunst  
moderne grafiek in

5  
nederland

10  
nederland

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nederland

more successful was my proposal for a new, and widely distributed example of lower-case typography: the dutch telephone directory. it is clear that this could never have been produced without the support of the dutch postal organization and their awareness of their own rich lower-case tradition. pieter zwart, paul schultema and garard kilian did lay a solid foundation. on the other hand, the use of lower-case in this directory is not primarily an expression of 'functionalism', but rather a result of the limited capacity of the computer system and software then in use. in this case i had the choice between either punctuation marks or capitals. the number of possibilities in the computer programme to shift to capital letters was my choice to go for lower-case. full stop or comma was rather limited. it was more difficult to read without proper punctuation lines possible, without capitals. i condensed the univers typeface slightly which made four columns with vertical separation between name and telephone number, the names. the only important typographical criticism concerned the type-size; it was regarded as too small for the elderly and other people with poor eyesight.

in the meantime the original version from 1977 has been replaced by a newer edition. unfortunately some details, like the position of the telephone numbers, have been changed. the four column system, replaced by the old system where the numbers in front of the names have been replaced by the text by dotted lines, connected to the text by vertical lines, the univers telephone numbers are replaced by a more legible type, designed by garard until to go with the univers text. but, most remarkably, the telecommunications service continued to use lower-case only.

apart from this example, there is at the moment not much consistent use of lower-case typography. and when it is used, it is an aesthetic exception. therefore, i am afraid, the utopian dream is over: sandberg was one of the last inspired believers in a better world through new forms of art and typography; lower-case was one of the fine possibilities to express an optimistic approach towards a better society, for people with equal rights and equal opportunities.

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

beem (02154)

13077 kujter, n a m, berkeneg 32.  
boomk  
kuyter, f a l, berkeneg 32.  
16984 kujter, j, e a d bourouille 10.  
15468 kujter, j g, canton 10.  
15963 kuyter, p, canton 68.  
13166 kuyter, p l, or hendrik 144.  
kuyter, h, kuyter 30.  
kuyter, a, kuyter 17.  
kuyter, a, kuyter 28.

11050 lagemaat, j, freziar 2.  
16813 lagemaat, a, i vermeer 17.  
11338 lagemaat, m, ooster 45.  
13712 lagemaat, w, vollenhoven 22.  
18574 lagemaat, c, a, vollenhoven 214.  
18544 lagemaat, c, a, vollenhoven 214.  
12076 lagemaat, c, a, vollenhoven 214.  
15759 lagemaat, d, van, rijk 47.  
13640 lagemaat, d, van, rijk 47.  
16778 lagemaat, d, van, rijk 47.  
17995 lagemaat, d, van, rijk 47.  
17079 lagemaat, d, van, rijk 47.  
11066 lagemaat, d, van, rijk 47.  
18967 lagemaat, d, van, rijk 47.  
12197 lagemaat, d, van, rijk 47.  
11339 lagemaat, d, van, rijk 47.

17211 laasur, w, weteringer 84.  
11957 laasur, j, zandvoort 199.  
15144 laasur, j, zandvoort 199.  
11110 laasur, j, zandvoort 199.  
11624 laasur, j, zandvoort 199.  
16763 laasur, j, zandvoort 199.  
13275 laasur, j, zandvoort 199.  
14865 laasur, j, zandvoort 199.  
13755 laasur, j, zandvoort 199.  
13211 laasur, j, zandvoort 199.  
16481 laasur, j, zandvoort 199.  
11654 laasur, j, zandvoort 199.  
11507 laasur, j, zandvoort 199.  
14245 laasur, j, zandvoort 199.  
12373 laasur, j, zandvoort 199.  
13778 laasur, j, zandvoort 199.  
12449 laasur, j, zandvoort 199.  
20780 laasur, j, zandvoort 199.  
13462 laasur, j, zandvoort 199.  
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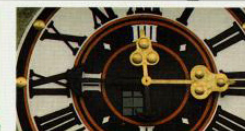
the power of electronic invisibility, sometimes you can only see him at night, sometimes you don't even remember you saw him at all. But when he does fight he will come on like the Russian boxer in Rocky IV. He doesn't take a dive for anybody. Today the language of information is a contender for the world heavyweight title of meaning in architecture. He has won the psychological battle already because a good part of what we old-fashioned intellectuals think of as architecture already actually consists of signs – not in the phoney academic sense of the interpretation of architectural forms – but in the literal sense that most buildings are as alike as T-shirts, and the most interesting thing about T-shirts is the message they carry.

Now, as we all know, the information signs have proliferated like a virus. There is only one more contest left for them to fight, the world heavyweight championship of categorization in the minds of the intellectuals. The category 'architecture' is the defender, in the red corner. There he stands, static architectural form, the gaunt geometrical old-timer who has held on to his title for 2,000 years; in the blue corner we have, with all the power of electronic rapid reconfiguration in the image cascade, the language of signs, the weird new challenger up from symbolism out of semiology by computer. 'Here is an interesting fellow, we'll have him take a dive for us' said the Venturis all those years ago (for all the world as though they were the Roman Emperor and Empress in a Hollywood Bible epic). Actually the challenger has conveyed by the form and appearance of buildings. Instead, a separate semiological system has been overlaid upon it. A visitor from Mars, asked to comment upon the architecture of the centre of Manchester for example, might well find the question bewildering. At the central roundabout junction of the A56, A57, and A57M adjacent to a bare half dozen buildings, there are according to the Automobile Association no less than 150 pieces of directional information alone, and this does not include advertising messages or shop or building names.

This is a state of affairs that can only be temporary. Notwithstanding the apparent power of conservationists and aesthetic speculators today, the built environment cannot continue indefinitely to make only specialized internal adjustments to the radical imperative of information. Our environmental predicament only appears to be worsened by the dominance of obsolescent and redundant thinking in the institutions and academies, for beneath the surface an evolutionary purpose is working itself out. We lack the perspective of centuries so we cannot see the 'Gothic solution' that is already emerging in our midst. All that we can be sure of is that if the cathedral master builders found an architecture that dramatically intensified the information content of their buildings, mutatis mutandis so must we. For us the next step in architectural history must be a reintegration of architectural form with the applied sign system that has taken over its proper task. If the pilot of a 150 ton airliner with 500 persons on board travelling at 500 miles an hour requires compressed, intensified and analytical information (a kind of digitized Gothic window in fact), so do we – the inhabitants of a rootless, fragmented, fast-moving sensory world of signs and symbols – require a better information system than the present bowdlerized Baedeker of applied architectural styles.

Where there is no overwhelming constraint on space, information prefers to navigate a received world of buildings that have already been designed. Its technologists ask for nothing more than that the architect should already be off the case before they get to work. Typically, an expert cabling company representative writes in *The Architects' Journal*: 'Virtually the whole project was run by technologists and bank staff. Had it been left to the architects, this building would have been a disaster. They think information technology is a small branch of mechanical and electrical servicing'. As long as this 'no nonsense' thinking is dominant at the point of sale, we can be sure that architects are already excluded from the real world of information technology. Apart from the need to 'leave room' for it, architects are supposed to concentrate on other things.

But what other things are there? In the age of the messenger with a physical message on paper, information meant keeping messengers alive as they relayed across the country: today information means codes and images that inhabit their own world in geostationary orbit, on the outside of buildings, inside buildings, inside cars, inside pockets or wristwatches. From being a bare trickle of hand-printed documents passed down from generation to generation – philosophers 'talking across the centuries' – information has become a roaring tide that fills the very air we breathe. Put up an aerial wherever you are and you have information; open your eyes and you have images that you cannot escape.



- 1 Neon sign, Las Vegas.
- 2 The buildings in Las Vegas are so close together that they are almost invisible. At night, just the cheap neon signs are visible.
- 3 Precursor of the modern sign: the illuminated sign for the A56/A57/A57M junction, Central Manchester.
- 4 Some of the 150 directional signs at the central roundabout junction of the A56, A57, and A57M adjacent to a bare half dozen buildings, there are according to the Automobile Association no less than 150 pieces of directional information alone, and this does not include advertising messages or shop or building names.
- 5 Signs and buildings. Doing the rounds in the city of Manchester, the first building that is this Wilax (Germany) clothing factory by Yong Nord GmbH.
- 6 A massive analogue clock face in the city of Manchester, the German tower, precursor of dominance of information.



## Not just another typesetter

We're not printing a list of faces – it would take too much space and we've no doubt got what you want anyway. If you want to see them, just call for the books that not only give display and text samples for 1350 Berthold faces, but even contain useful information to enable the typographer to make considered judgements about exactly what to specify.

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# Type and Image

Bridget Wilkins

140 275-180 353

141 279 Its origin is in the book format. What is its relevance today? Its relevance is that it is easy, it's a convention, it's a tradition that is being adhered to as a safe and sure formula, its logic and reasons forgotten; a strait-jacket without any questioning, again rooted in the letterpress process. John Gloag wrote in 1946 'The static beautifully balanced and symmetrical layout is tremendously gratifying to its maker. Actually he is being as dully-uninventive as a Victorian or Edwardian architect, who lacquered some architectural style based on the classic orders over the front of his building.' I would now add *The Independent* newspaper: lacquered classic with a decorative twist. → 176 319

143 315 Type as printed words have a respectability and authority that the handwritten word does not have due to the historical development undertaken by Gutenberg. The Design Centre, London, states 'design is the vital extra ingredient which is helping successful companies to achieve their specific objectives in print'. → 172 327

147 275 Obviously type and image can only really be talked about after the advent of type. Type as a term implies a particular process. But the early typeset page was aiming to ape the handwritten one. Nevertheless the hand-done manuscript page was conceived as a whole. Image was an integral part of the page and the letters. Speedreading → 161 302

148 275 The proliferation and saturation of the High Street with decorative type and image of the retail genre is no excuse for this to be exacerbated and repeated in print. In Britain we are locked into a cultural island, indulging in the false security of the misinterpretations of our visual and industrial design heritage. The letterpress process facilitated print, but at the same time established particular visual conventions of structure like grids and columns. These are still adhered to in most uses of type and image, be it a National Gallery catalogue or *Design Week*. → 160 288

although the actual letterpress machinery  
is now part of the museums

# Is it possible

160 302 To refer to 'type and image' in the same space, breath, sentence or page in a meaningful way today? Both 'type' and 'image', by definition should communicate a visual message, and are only valid when the two are as one, in harmony, empathy and together, related in context and use visually. Thatcher's lip profile 'design' does not encourage or support this definition. It promotes and sponsors type as decoration, image as decoration, type and image as decoration, divorced from and devoid of any sensitivity to enhancing, let alone reflecting, the message. The message → 140 323

160 302 Words and images are pummelled and pushed into arbitrary preconceived formulas. This nostalgic visual strait-jacket makes a mockery of the meaning and communication of the message. It makes type and image poles apart. 'Typographers do not read' but they decorate and illustrate pages. → 140 326

161 302 was made possible by standard abbreviations, communicated visually by word and image, often with characters indicating abbreviation appearing above the standard line. → 169 288

162 302 pulverized and dehydrated out of existence on the page. Even children in school here today are not taught the visual sensitivity to letters as they are in the East or even in Alfred Fairbank's days. Our passive environment requires instant results. Instant gardens, with containerized mature plant; from the garden centre; instant refined fast food; the instant bland formula for type and image. Letraset in the past, and now the Mac have enabled instant print, but print at what cost? → 140 347

Type as image alone is meaningless unless  
it has an inherent interrelationship to the  
information it is communicating, otherwise  
it can only be decoration.

167 284 So why did the editors choose type and image as the theme for this issue? Well, the answer lies in → 175 342

169 288 With illuminated capitals the image became part of the letters and words. In medieval times visual literacy was strong; word and image were meaningless without each other on the page, either as letters or illustrations. Often use was indicated by the visual relationship of words and image - bibles on display in church were visually different from books to be read alone. Use was communicated visually. → 140 315

172 296 Education has encouraged the use of decoration with type as image. We have the whole gamut of mixtures. The kids colouring-in book, filling preconceived shapes with colours, patterns, type and images, or fast food processed → 142 313

176 292 or that a house should have a door? Well, sadly this still applies today, so that speedreading is seen as a desirable skill; ignoring the visual communication of type and image. → 140 339

176 319 Legible is easy to read. If it is easy to read it bypasses the visual potential of the message. People prefer the comfort of legibility. The passive, comfortable approach and negative visual interrelationships of type and image were firmly rooted by Stanley Morison in the perpetuation of legibility and the cultural backwater of → 140 342

177 308 This does not have communication as its main thrust; or words, or type and image - but design, like designer jeans, like → 141 331

# What a con.

178 342 how much of this you have read.

140 300 caption as a clue of how to read visually the type and the image. A clue and guide for the message. Print signifies the comfortable. They have been brainwashed to switch off. Most people who buy *Octavo* do not read it. → 140 306

→ 152 278

140 306 Effort should not be involved. They are preconditioned to respond to type as image rather than type and image. So much for visual literacy! Surely in most instances it is a matter of type as image rather than type and image? → 142 306

140 309 used because 'Gill was English, he worked in London, and he worked on industrial projects'. Today the dictionary defines typography as the 'art of printing'. In the 1930s it was defined as 'writing with type'. Art or writing? Which is preferable? → 143 295

140 315 Since Gutenberg visual literacy and the relationship between type and image on the page has decreased. Today visual literacy is at an all-time low. Literacy has dominated the visual, and now obsession with and seduction by the technical possibilities of the printing process dominate. The relationship between content, meaning, context, and type and image have progressively been diminished. The letterpress process facilitated many things, but also established conventions and traditions that were only relevant to that process. Process and technique have dominated the appearance and blinkered the visual as we wallow in a technological revolution. → 143 336

140 323 becomes contaminated and polluted, null and void, under the influence of decorative art. In Britain look at *Design Week*, the BBC news, the National Gallery, the Design Council, the new Design Museum, and even the revamped South Kensington Museum, whose designers say 'Shopping is a leisure activity just as much as museum going, and it has to be seen in the same light'. → 148 279

140 328 Therefore type in current 'design' terminology is illustration or decorative art, be it done by Boddy or the Department of Trade and Industry, under the misapprehension of aspiring to the antiquated high status of the Liberal Arts. Are we still in the 1950s, as the BBC type and images would have us believe? After all that was when the Department of Graphic Design and Typography was started at the Royal College of Art. In 1949, the College Calendar stated 'the Schools of Fine Art, are not only of primary importance, but are equally the inspiration of design'. Or are we still in the 1930s as the Design Museum imagines, with its captions and signs in → 148 324

140 330 Research has shown that we are so visually illiterate that the first thing most people look for on a page is the → 140 300

140 342 left to right reading in the 1930s. Reinforced at that time by many, like Bartram 'Legibility is, of course, the *sine qua non* of a good type. It should go without saying. It is as elementary and a vital consideration as that the wheels of a car should be round'. → 178 32

140 343 The best is visual blindness and insensitivity. Type and image can only be referred to as splattered on a page to fit into a pattern or making a pattern. Grids, centred layouts and rectangles are strait-jacketed. Legibility makes for comfort in reading is the result of new visual conventions of the information, reading should be watching and inviting, stimulating the visual and intellectual senses. There are over nine-hundred graphic design practices in London alone. They indulge in design and numb visual literacy. Thatcher's visual hierarchies dictate this. → 147 294

143 336 Words and sentences and images that have a particular meaning are also forced at random into preconceived centred layouts. → 148 340

→ 162 302

## grid grilled Gill

→ 140 300

148 340

## Why the centred layout?

→ 141 279



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2nd week

jan 12 - feb 8/97

sun 17 strike out 4 (at 13.00)

tue 19 urusei yatsura/mogwai/

the delgados

wed 20 tindersticks

thurs 21 faust

fri 22 composers ensemble

sat 23 acid brass

sun 24 heaven 17

doors 20.00

tickets fringe 0131 226 5138

inside tickets 0131 477 8222

a usp arts presentation

Columbia University Graduate School of Architecture and Planning		SPRING 1986		Lectures and Exhibitions	
Jan					
Wednesday 6:00 PM Wood Auditorium Avery Hall					
29	Robert Campbell Architect and Architectural Critic for the British Guide Tourist				
Feb					
5	Rita Friedman Architect Paris, France Gives New Tools for Architects				
12	Elizabeth Plater-Zyberk Architect and Professor Andrew Quary and Elizabeth Plater-Zyberk Architects Colonial Grove, Florida Our Work	Exhibitions 100 Level, Avery Hall			
19	Ichikawa Aida Architect Tokyo, Japan My Works and Playfulness in Japan	17 Transformed Houses Lecture by David Soler Kenneth J. Jackson Camille J. Vergara			
26	Mary McLeod Associate Professor of Architecture Columbia University To be announced				
Mar					
5	Carroll William Worrell Professor of Architectural History Chairman, Division of Architectural History, University of Virginia "The Essential Pader Type as Urban Building Block"	Thursday 6:00 PM Wood Auditorium Avery Hall			
		The Aesthetics of Technology Maria S. Salvadori Professor, Division of Architecture Columbia University	10 Three Firms Anthony Ames, Architect Robert Curran, Architect Meyer & Schill Associates		
19	Lynda Simmons President, Plaza House New York City Extension	20 Art and Technology in the Evolution of Culture			
26	Gae Aulenti Architect Milan, Italy To be announced	27 The Interdependence of Art and Technology			
Apr					
2	Stanley Soderstrom Architect and Professor of Architecture University of California, Berkeley Ecological Architecture	3 High versus Popular Culture			
9	Francesca Dal Co Architectural Historian Architect, Division of Architecture The Joseph Henry Bell Lecture Un-Muse van der Rube	10 The Structural Message of Architecture			



Columbia University  
Graduate School  
of Architecture, Planning  
and Preservation

Lectures  
and  
Exhibitions  
Fall 1985

**Wednesday  
Lecture  
Series**

**Oct :**

8:00 PM  
Wood Auditorium  
Jury Hall

**2** **Robert Schuyler**  
Architect, State  
School of Architecture  
Syracuse University  
Kent Lloyd Wright  
The Evolution  
of the Prairie House

**9** **Sam Davis Warren, Jr.**  
William Edwards Huntington  
Professor of History  
Columbia University  
The Architecture and  
Rural Planning  
of Illinois Farmhouses

**16** **Jonathan Borvett**  
Urban Designer  
New York, NY  
The Urban City  
The Evolution of Design,  
Architecture and  
Urbanization

**23** **Robert Chertok**  
Architect and Author  
Michael, Emma  
Cousins  
and Construction

**30** **John Jacobus**  
Professor of Art History  
Barnmouth College  
The Modern House  
of Modern Architecture

**Nov :**

**6** **Max Baer**  
Dean, School of Architecture  
and Environmental Studies  
City College of the  
City University of New York  
NY, NY

**13** **William Pedersen**  
Architect  
John Pedersen Inc.  
New York, NY  
Recent Work

**20** **Robert Moxon**  
Architect, Chairman  
Graduate School of Design  
Harvard University  
To be announced

**Dec :**

**4** **Diane Pedersen**  
Chairman  
Diane Pedersen & Associates  
New York, NY  
Empire State Building  
Urban History for a New  
Synthesis

**Exhibitions**

**SEP 25 - OCT 18**  
Tajiri University  
Chiba  
Student Work

**OCT 21 - NOV 15**  
Theaters  
Diner Hall  
Architects  
New York, NY  
NY  
White, NY  
George  
Architects  
New York, NY

**NOV 18 - DEC 6**  
Fred Thompson  
University  
of Illinois  
Waterloo, Ontario  
Canada  
Recent Research  
of State  
in Architecture  
and Planning

Lectures and Exhibitions  
Fall 1988

**September**

**14** **Romaldo Giurgola**  
Architect, New York  
Professor  
of Architecture,  
Columbia University  
Parliament House  
in Canberra  
The Making  
of Architecture and Art

**28** **Myron Goldsmith**  
Architect, Chicago  
Buildings  
and Concepts

**October**

**5** **John Costonis**  
Dean, Vanderbilt  
Law School  
Icons and Aliens:  
Law, Aesthetics,  
and Environmental  
Change

**12** **Andreas Huyssen**  
Professor of German,  
Columbia University  
Editor,  
New German Critique  
In the Shadow of  
McLuhan:  
Baudrillard's Theory  
of Simulation

**19** **Mack Scogin**  
Architect, Atlanta  
The Work  
of Scogin Elam  
and Bray

**November**

**2** **Judith Rohrer**  
Professor of  
Art History,  
Emory University  
Regionalism and  
Modernism in  
Gaudi's Barcelona

**9** **Jan Henriksson**  
Professor  
of Architecture,  
The Royal Institute  
of Technology,  
Stockholm  
Peter Celis:  
Swedish Architect,  
1920-74

**16** **Marcel Smets**  
Professor of Urban  
Planning, Leuven  
University, Belgium,  
Chairman of the Cen-  
ter of Urban History  
The Belgian Recon-  
struction after World  
War I: An Analogous  
Interpretation of Local  
Architectural History

**30** **Fay Jones**  
Architect,  
Fayetteville, Arkansas  
Principles of  
Organic  
Architecture

**December**

**7** **Hal Foster**  
Art Critic, Author,  
Co-Editor of Zone  
Ambiguity and  
Ambivalence  
in Architecture

**September 12 - October 7**  
**Raumlplan Versus  
Plan Libre**  
Technical University  
of Delft, Holland  
Opening Symposium:  
Beatriz Colomina  
Max Risselada  
Kenneth Frampton  
September 12, 6:30pm  
Wood Auditorium

**October 10 - October 28**  
**New Schools  
in Catalonia**  
Departament d'Ensenyament  
de la Generalitat de Catalunya  
Opening Symposium:  
Andreu Bosch  
Luis Cuspinera  
Kenneth Frampton  
October 10, 6:30pm  
Wood Auditorium

**October 31 - December 9**  
**Emerging European  
Architects**  
Harvard University and  
Columbia University  
Opening Symposium:  
Wilfried Wang  
Kenneth Frampton  
Patrick Berger  
Marie-Claude Bétrix  
Eduardo Bru  
Gabriella Carraresi  
Roger Diener  
Jacques Herzog  
Hans Kollhoff  
Josep Luis Mateo  
Eric Parry  
Gustav Pichelmann  
Jose Paulo Santos  
Eduardo Souto de Moura  
Francesco Venezia  
Richard Burdett  
Jacques Lucan  
Dietmar Steiner  
October 31, 6:30pm  
Wood Auditorium

**Columbia University  
Graduate School of Architecture  
Planning and Preservation**

Programs in Architecture

Columbia University  
Graduate School of Architecture  
and Planning

**Master of Architecture**  
The first-year Master of Architecture program is a five-year program that includes a Bachelor of Science in Architecture and a Master of Architecture. The program is designed to provide students with a strong foundation in architectural theory, history, and practice, as well as the technical skills necessary to become a professional architect.

**Master of Science in Architecture**  
The Master of Science in Architecture program is a two-year program that is designed for students who have completed a Bachelor of Science in Architecture. The program provides students with advanced training in architectural theory, history, and practice, as well as the technical skills necessary to become a professional architect.

**Master of Urban Planning**  
The Master of Urban Planning program is a two-year program that is designed for students who have completed a Bachelor of Science in Architecture. The program provides students with advanced training in urban planning theory, history, and practice, as well as the technical skills necessary to become a professional urban planner.

**Master of Science in Architecture and Planning**  
The Master of Science in Architecture and Planning program is a two-year program that is designed for students who have completed a Bachelor of Science in Architecture. The program provides students with advanced training in both architectural theory, history, and practice, as well as urban planning theory, history, and practice, as well as the technical skills necessary to become a professional architect and urban planner.

Columbia University  
Graduate School of Architecture  
and Planning

**Master of Science in Historic Preservation**

The Master of Science in Historic Preservation program is a two-year program that is designed for students who have completed a Bachelor of Science in Architecture. The program provides students with advanced training in historic preservation theory, history, and practice, as well as the technical skills necessary to become a professional historic preservationist.

**Master of Science in Urban Planning**

The Master of Science in Urban Planning program is a two-year program that is designed for students who have completed a Bachelor of Science in Architecture. The program provides students with advanced training in urban planning theory, history, and practice, as well as the technical skills necessary to become a professional urban planner.

Columbia University  
Graduate School of Architecture  
and Planning

**Master of Science in Urban Planning**

The Master of Science in Urban Planning program is a two-year program that is designed for students who have completed a Bachelor of Science in Architecture. The program provides students with advanced training in urban planning theory, history, and practice, as well as the technical skills necessary to become a professional urban planner.

**Master of Science in Architecture and Planning**

The Master of Science in Architecture and Planning program is a two-year program that is designed for students who have completed a Bachelor of Science in Architecture. The program provides students with advanced training in both architectural theory, history, and practice, as well as urban planning theory, history, and practice, as well as the technical skills necessary to become a professional architect and urban planner.



**Columbia Architecture Planning Preservation**

Lectures 6:30pm  
Wood Auditorium  
Avery Hall

Doors open to the general public 6:15pm

**Exhibitions and Symposia**

**Spring 1993**

**3**  
Hani Rashid  
Adjunct Assistant Professor of Architecture, Columbia University  
"Civil is not just on building"

**24**  
Stanislaus Van Moos  
Professor of Art History, University of Zurich  
"La Colonne: The Monument and the Metropolis"

**10**  
Marc McLeod  
Associate Professor of Architecture, Columbia University  
"Everyday and 'other' spaces"

**24**  
Robert Stern  
Professor of Architecture, Columbia University  
"My Way"

**30 31 1**  
Hani Rashid  
Professor of History, University of Chicago  
Built Lecture: "Building Sites and Passages"

**7**  
Steven Holl  
Associate Professor of Architecture, Columbia University  
"Pre-Theoretical Ground"

**14**  
Thom Mayne  
Architect, Paris  
"Site and City"

**Rashid**

**Von Moos**

**McLeod**

**Stern**

**Harris**

**Holl**

**Mayne**

**Modernism without Dogma**  
Arthur Ross Architecture Gallery  
Buell Hall  
February 4-March 6

**Symposium**  
February 26, 5:00pm  
Wood Auditorium  
Avery Hall

**Machine Parts**  
Illustrations by Robert G. Brown, Jr.  
420 Level Gallery  
Avery Hall  
February 18-March 12

**Albert Frey: Modern Architect**  
Arthur Ross Architecture Gallery  
Buell Hall  
March 22-May 1

**Symposium**  
April 14, 5:00pm  
Wood Auditorium  
Avery Hall

**Midwest Modernism**  
100 Level Gallery  
Avery Hall  
March 30-May 1

**End of Year Student Exhibition**  
Avery and Buell Halls  
Opens Saturday, May 15 through May 23

**Columbia Architecture Planning Preservation**

Lectures 6:30pm  
Wood Auditorium  
Avery Hall

Doors open to the general public 6:15pm

**Exhibitions and Symposia**

**September**

**Architecture Culture**

**Taylor**

**Bekaert**

**Hawkinson**

**Hays**

**Herzog**

**Coop Himmelblau**

**Nouvel**

**22**  
Jean Ockman  
Jean-Louis Cohen  
Alex Colquhoun  
Jacques Gobler  
Fritz Neumeier

**23**  
Mark Taylor  
Preston S. Parish  
Third Century  
Professor of Religion, Williams College  
"Seeping"

**4**  
Geert Bekaert  
Architectural Critic, Editor, *Architect*  
"Commonplace and Poetry in Architecture"

**24**  
Laura Hawkinson  
Architect Assistant, Professor of Architecture, Columbia University  
"Political Economy"

**27**  
Michael Hays  
Associate Professor of Architecture, Harvard University  
Editor, *Architecture*  
"Marcel Breuer and the Production of Effects"

**1**  
Jacques Herzog  
Basel, Switzerland  
"Herzog & de Meuron - Recent Work"

**17**  
Heinrich Müller  
Architect, Vienna and Los Angeles  
"Where the Space Ends, Architecture Will Start"

**18**  
Jean Nouvel  
Architect, Paris  
To be announced

**Antwerp "Salon"**  
September 22-October 23  
420 Level  
Avery Hall

**Readings by Mark Freeman**  
October 1-October 20  
100 Level  
Avery Hall

**Legacy of Italian Fascist Architecture: Asmara**  
October 19-November 13  
200 Level  
Avery Hall

**Hugo P. Norberg, Photographer 1909-1993**  
October 18-December 10  
Arthur Ross Architecture Gallery  
Buell Hall

**Cities of Childhood: Italian Colonies of the 1930s**  
October 29-December 10  
420 Level  
Avery Hall

**Vienna Architecture: the State of the Art**  
November 7-December 10  
100 Level  
Avery Hall

**Columbia University Urban Planning Conference**  
"Urban (Mis)Fortunes: The City and Socioeconomic Policy in the 1990s"  
October 14, 6:30pm  
October 15, 10:00am  
Wood Auditorium, Avery Hall

**Keynote Speaker:**  
Manning Marable

**Participants:**  
Ananya Chattopadhyay, Elaine Bernard, Richard Coward, Henry DeFuria, Troy Duster, Nancy Fraser, Michel Leblond, Maria Patricia Fernandez Kelly, Peter Marcuse, Lionel McIntyre, Frances Fox Packer, Joseph Ratz, Yolanda Rivera, Ron Shuman, Michael Peter Smith, Rudolph Wallace

For more information please call 354-2019

**The Public Dimension of Architecture and Architectural History**  
The Temple Hoyne Buell Center  
Evening Lectures, Fall 1993  
6:30pm  
Wood Auditorium, Avery Hall

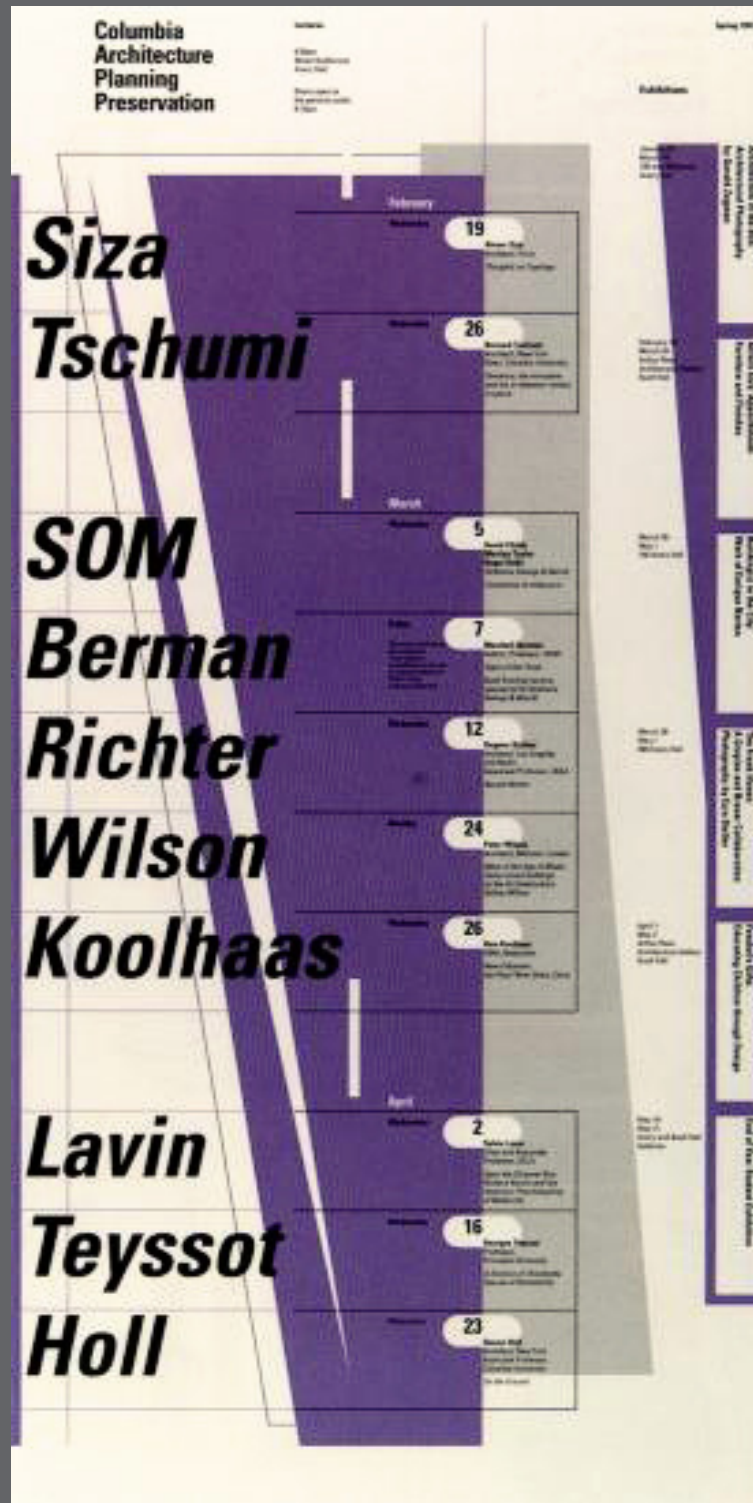
**Regional Planning**  
Thursday, October 7  
William Jorj  
TVA: Lessons for the Present and the Future  
Wednesday, October 13  
Grant Jones, Ronald Thomas  
A Bio-Regional Ethic: Creating the New Civic of Sustainability  
Thursday, October 21  
Herbert Simmons  
The New Jersey Plan for Development and Redevelopment

**Transportation and Infrastructure**  
Monday, November 15  
Joseph Passonau  
In the Beginning: Boulevards and Parkways  
Monday, November 22  
Jeffrey Zupan  
Regional Rail: A Mobility Prescription for the Tri-State Region  
Monday, November 29  
Guy Nordenson  
Unauthorized Infrastructure

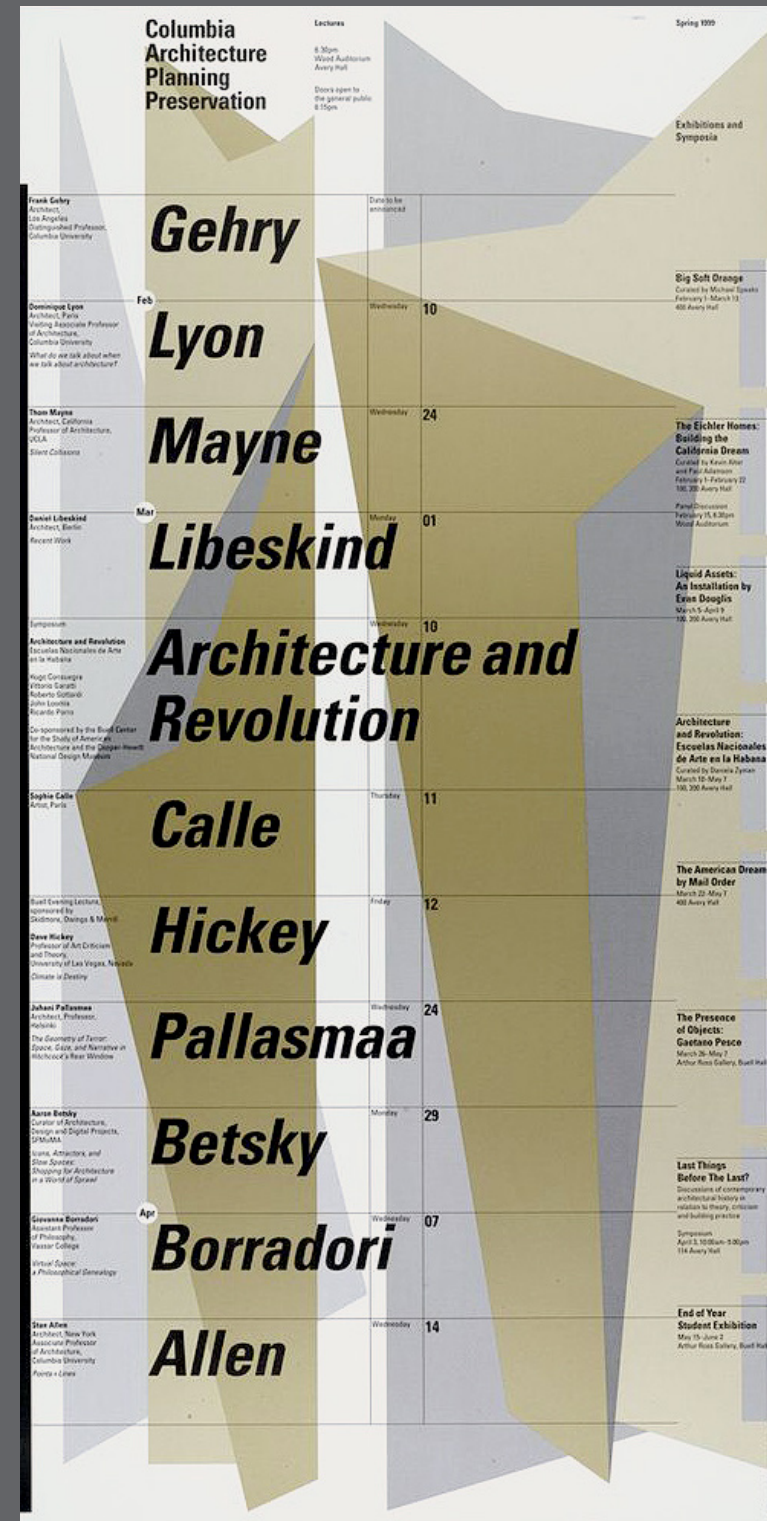
For more information please call 354-8165



willi kunz - 1997



willi kunz - 1999





перерыв

DictiOnAIRE

Du

DAD  
AïS Me



George Maciunas.  
1962

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dance  
plastic  
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new  
arts

stedelijk van abbemuseum eindhoven

**EINDHOVEN** **ve**  
ontwerp: wim crouwel gxf    offsetdruk: steendrukkerij de jong&co, hiversum 1960  
**rzammelt**  

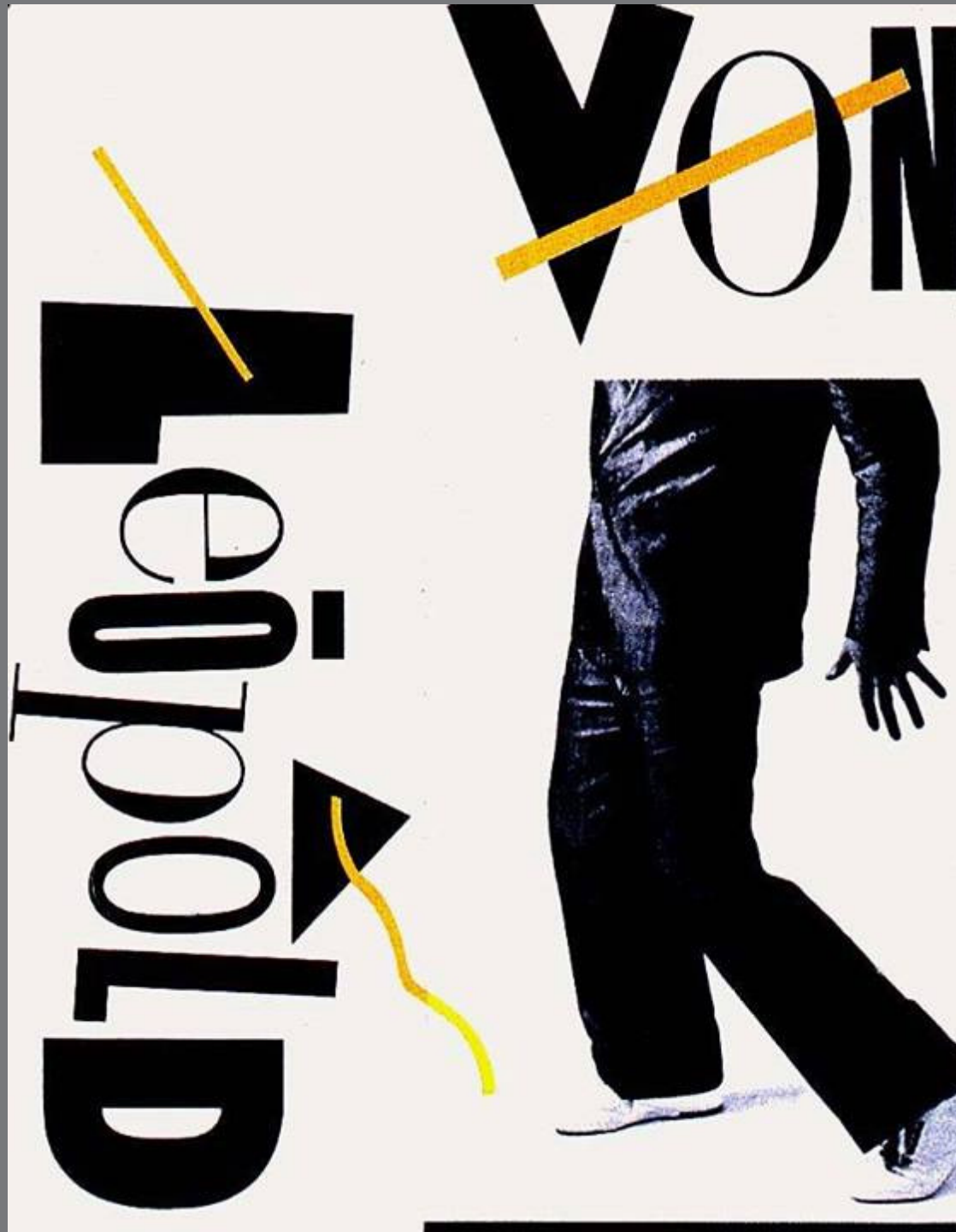
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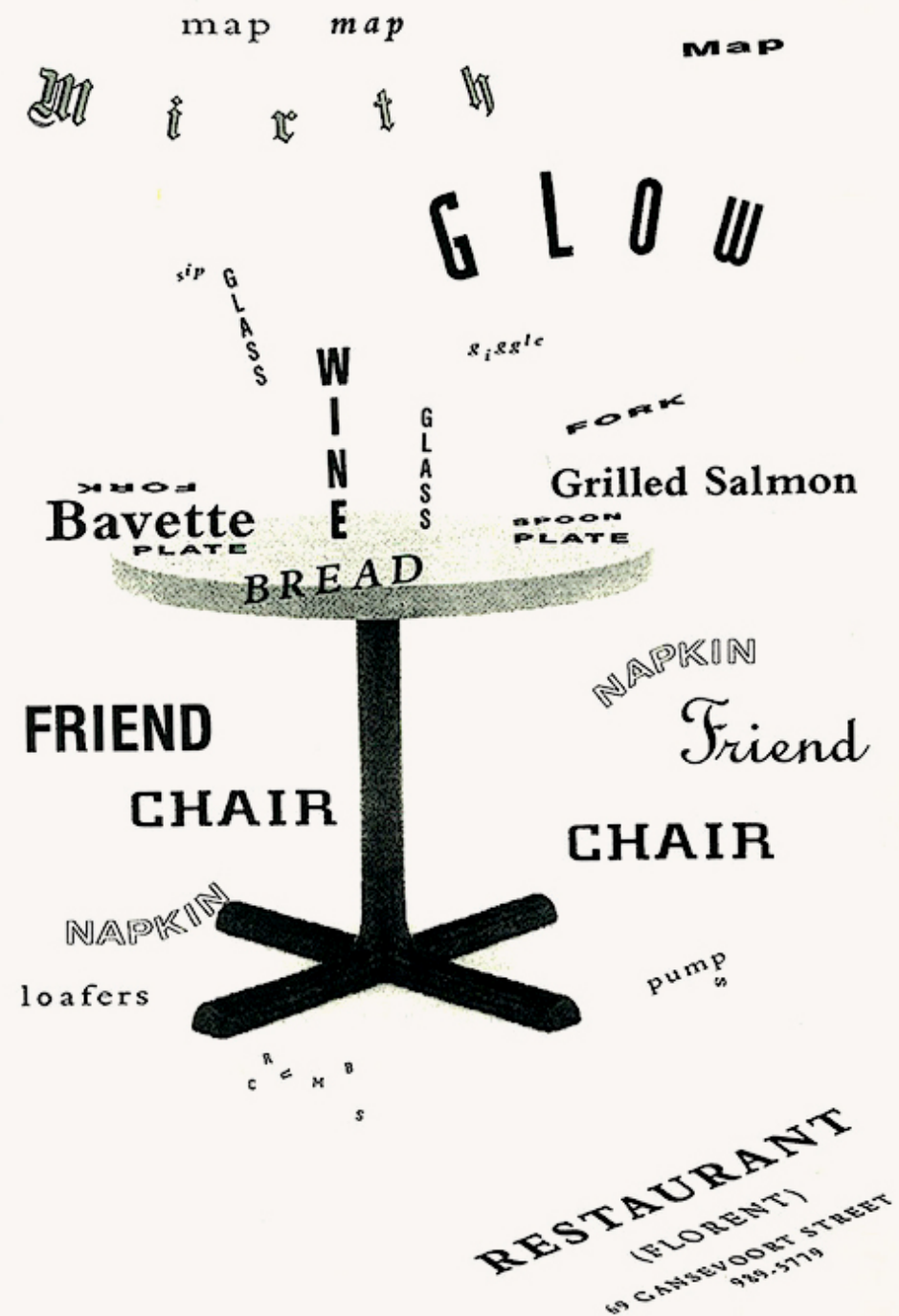
**JONGKIND** van  
**tot JORN**  
5 november tot 12 december 1960  
**in** particulier **bezit**

dagelijks geopend van 10-17 uur   zondag van 14-18 uur   dinsdag- en donderdagavond van 20-22 uur

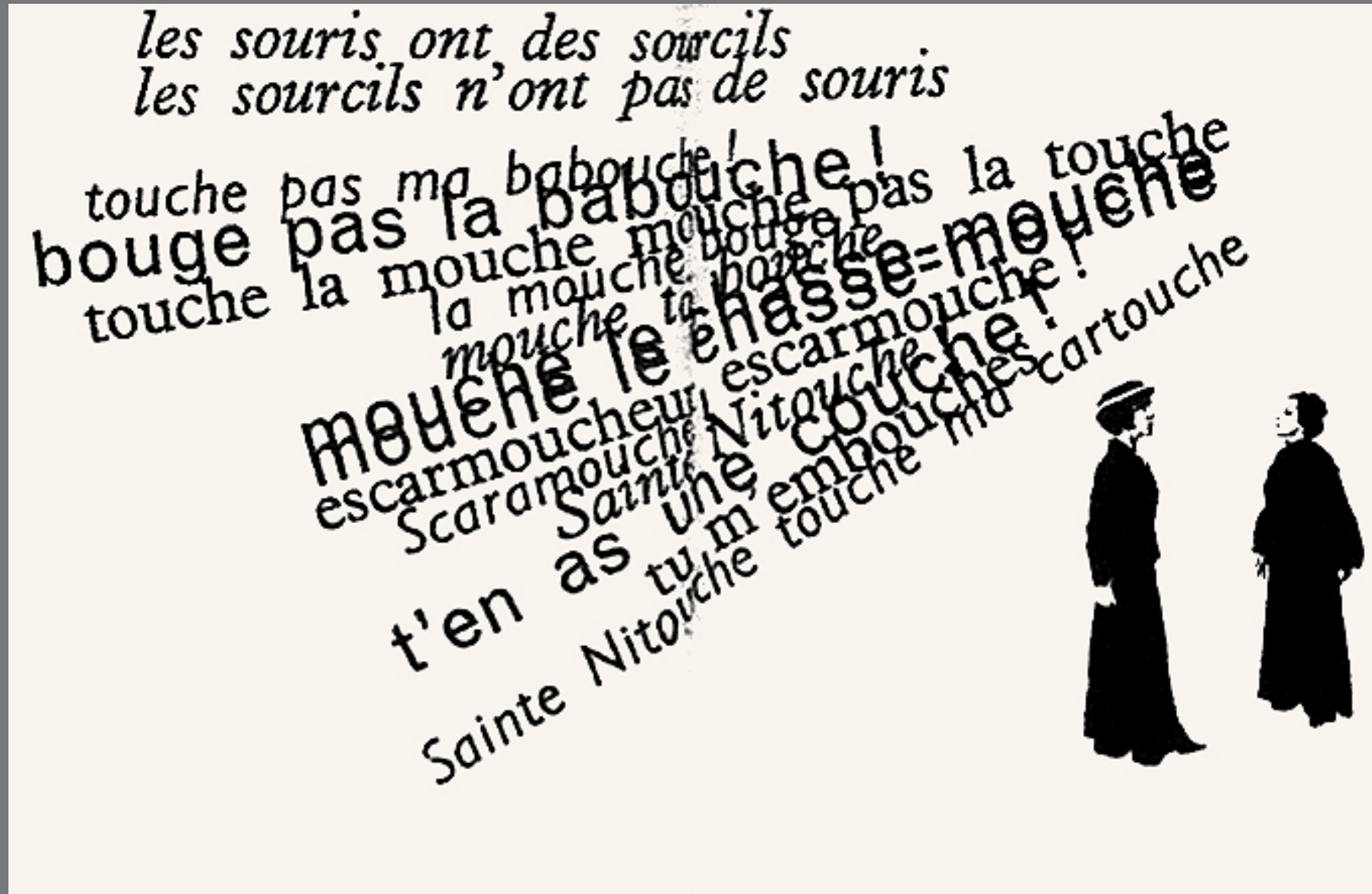


by Mike Griffin - 1989



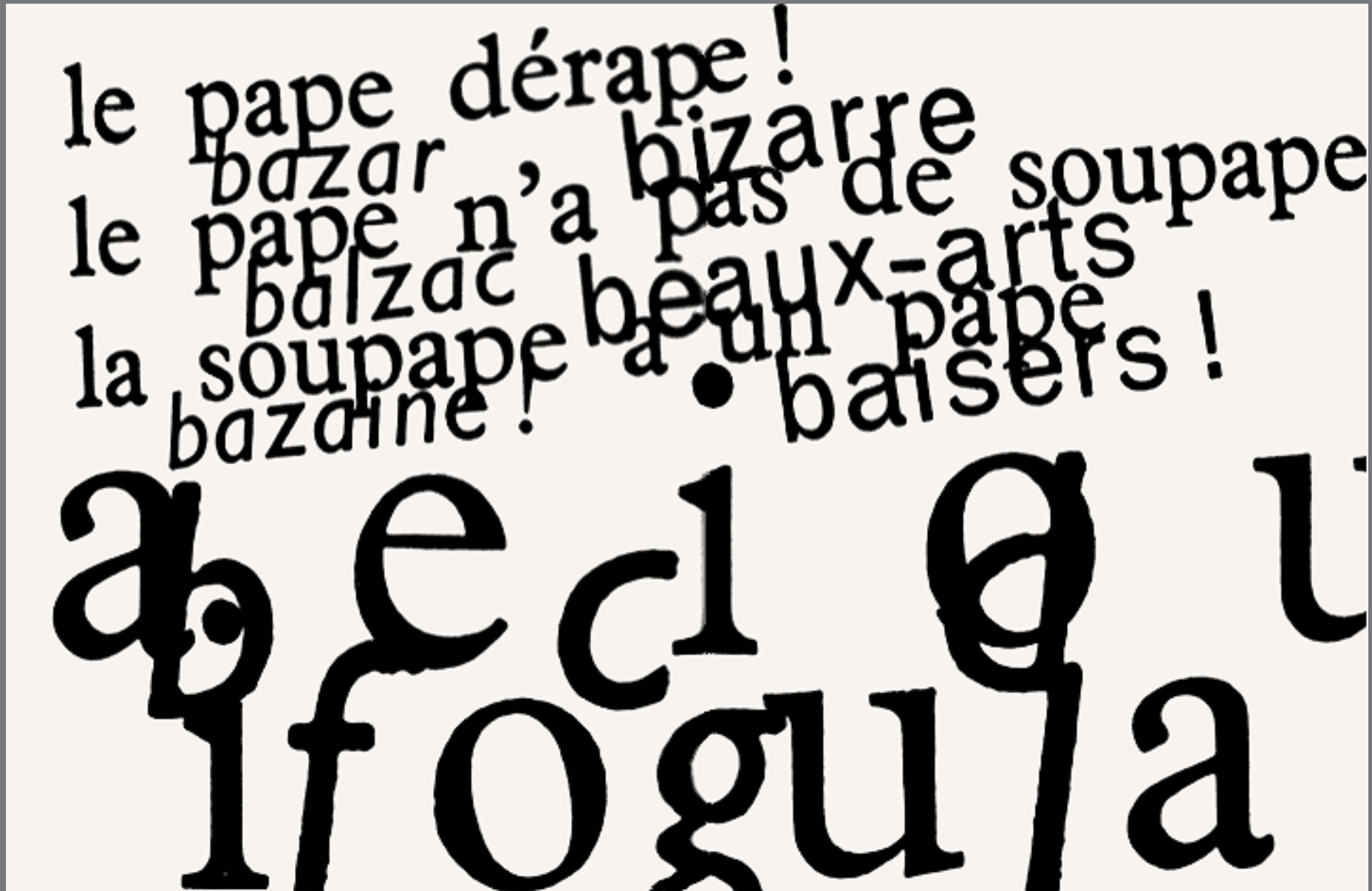












**The CBS Radio Network**



Superior  
Mathematical  
Puzzles

by  
Howard P.  
Dinesman

A large, bold, black graphic of the numbers 1 through 9, arranged in a 3x3 grid. The numbers are highly stylized, with thick strokes and a slightly irregular, hand-drawn appearance. The numbers are: 1, 2, 3 in the top row; 4, 5, 6 in the middle row; and 7, 8, 9 in the bottom row. The numbers are set against a white background.

# studio inter national art

Scottish Painting: the modern spirit  
The Artist at Work: John Plumb

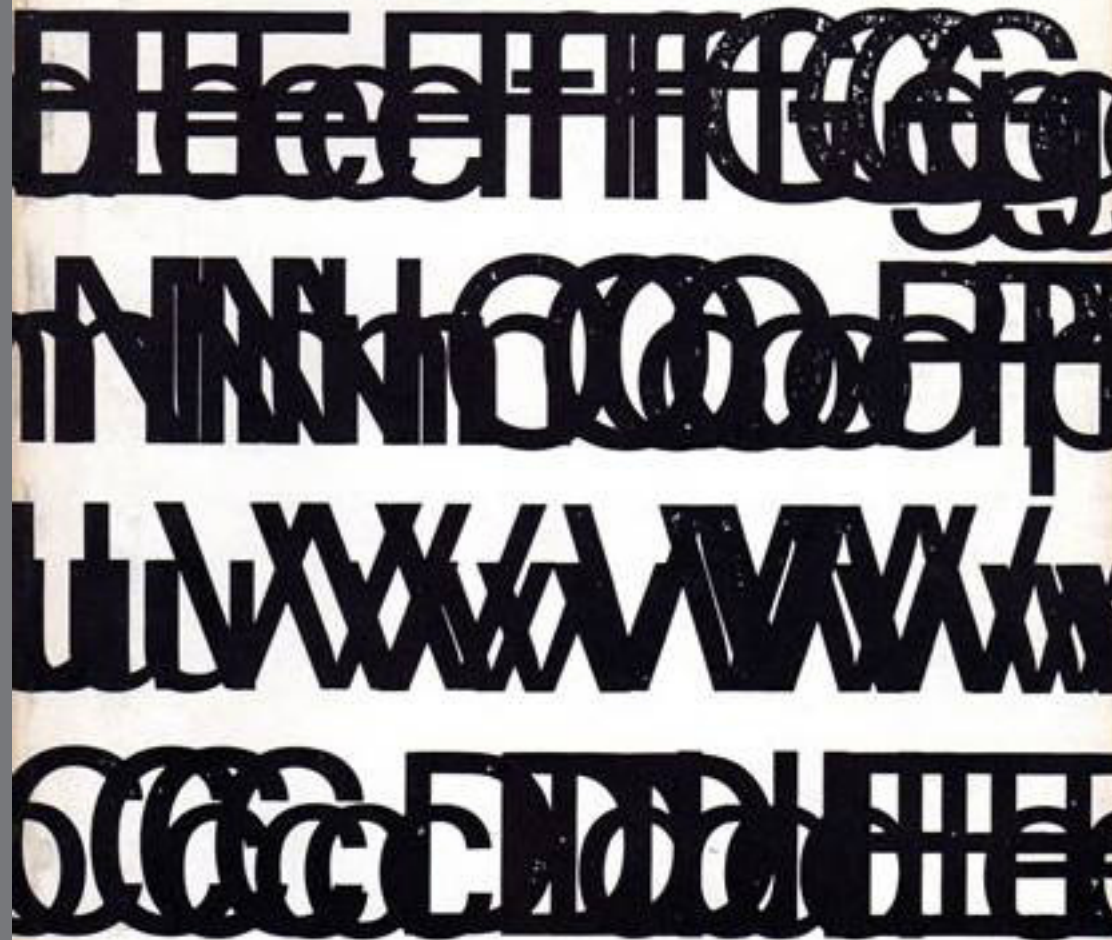
David Hockney  
Wagemaker December 1963 4s 75c



# 1968

The Journal  
of Typographic Research

October 1968



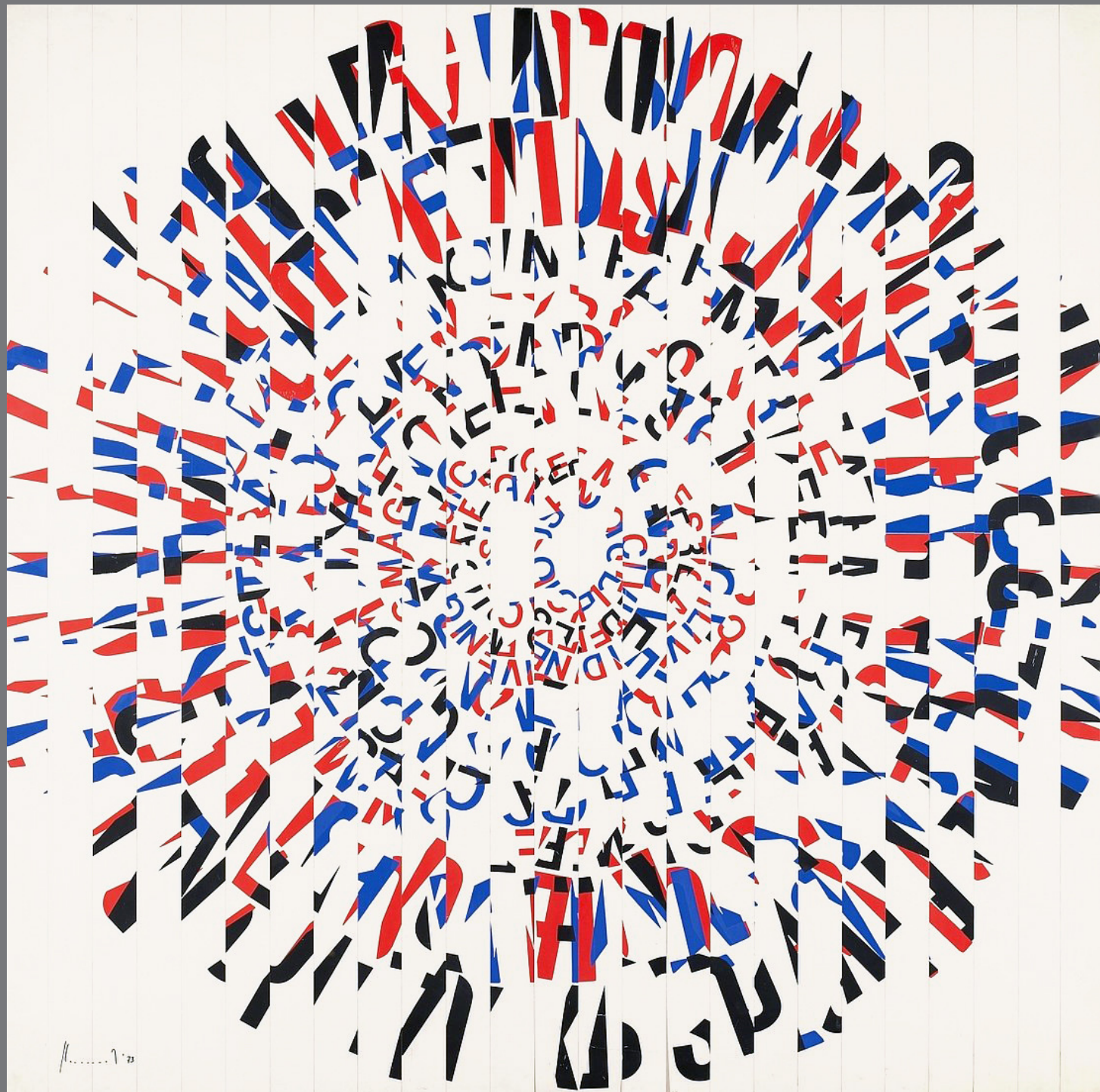


Carl Andre, 1958 - 63

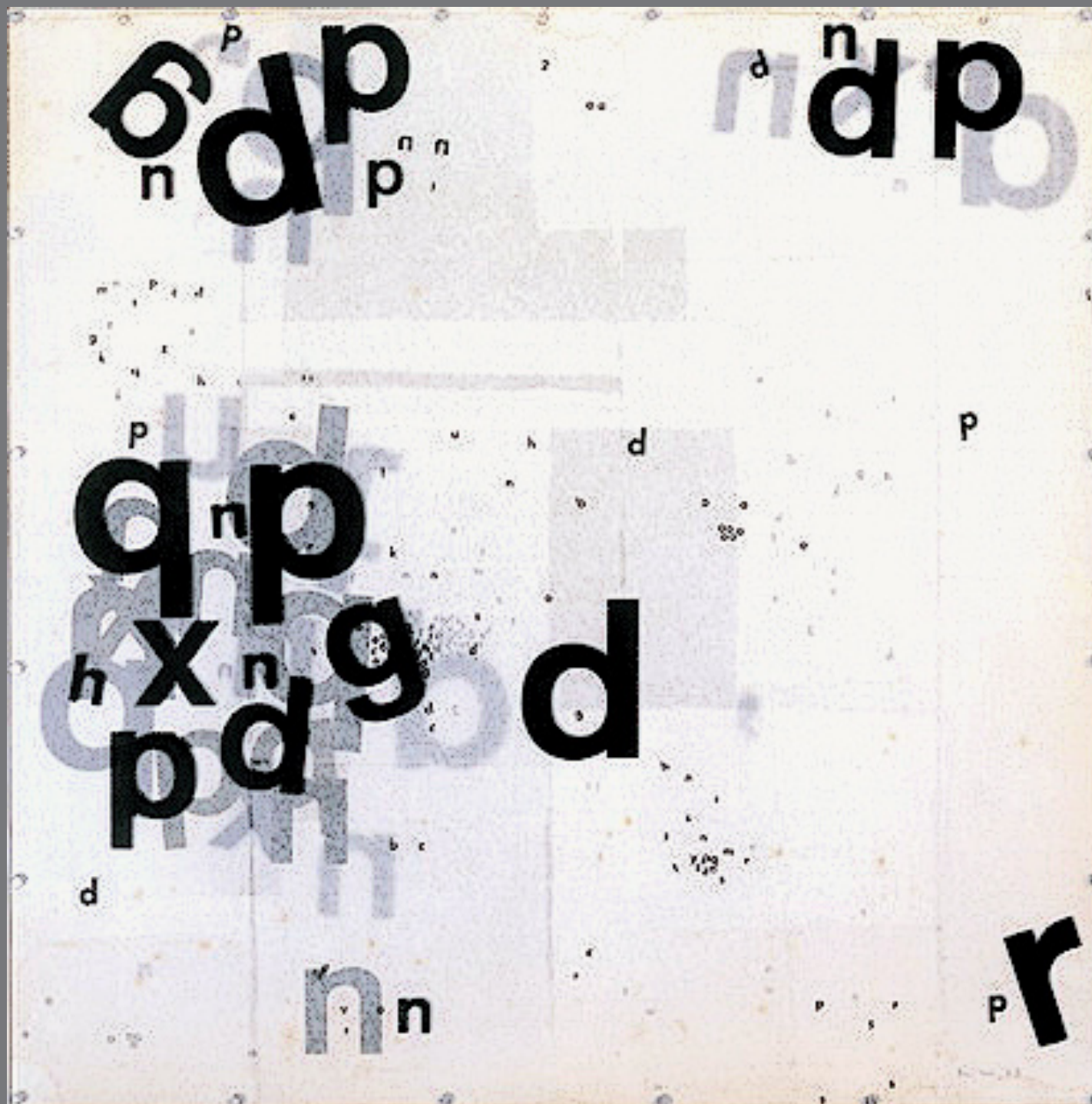




Ferdinand Kriwet - 1973

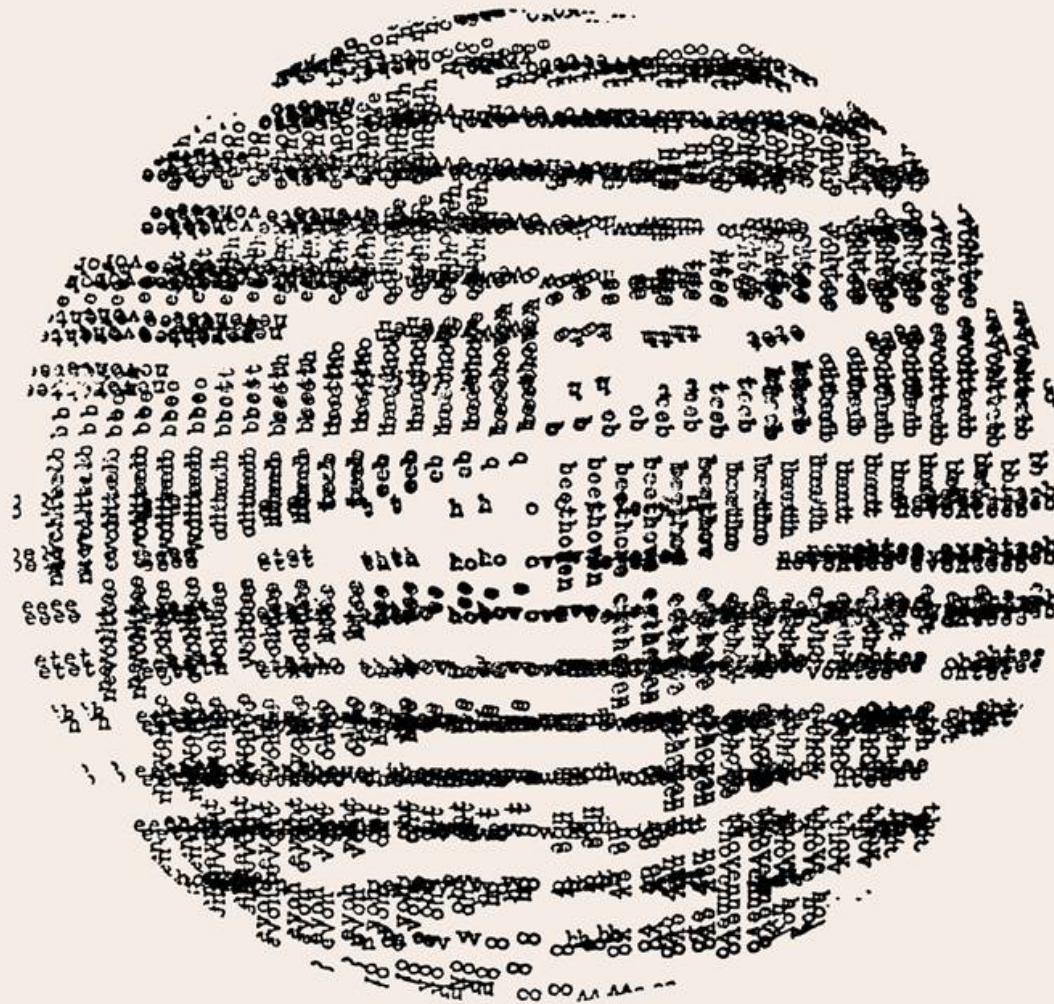






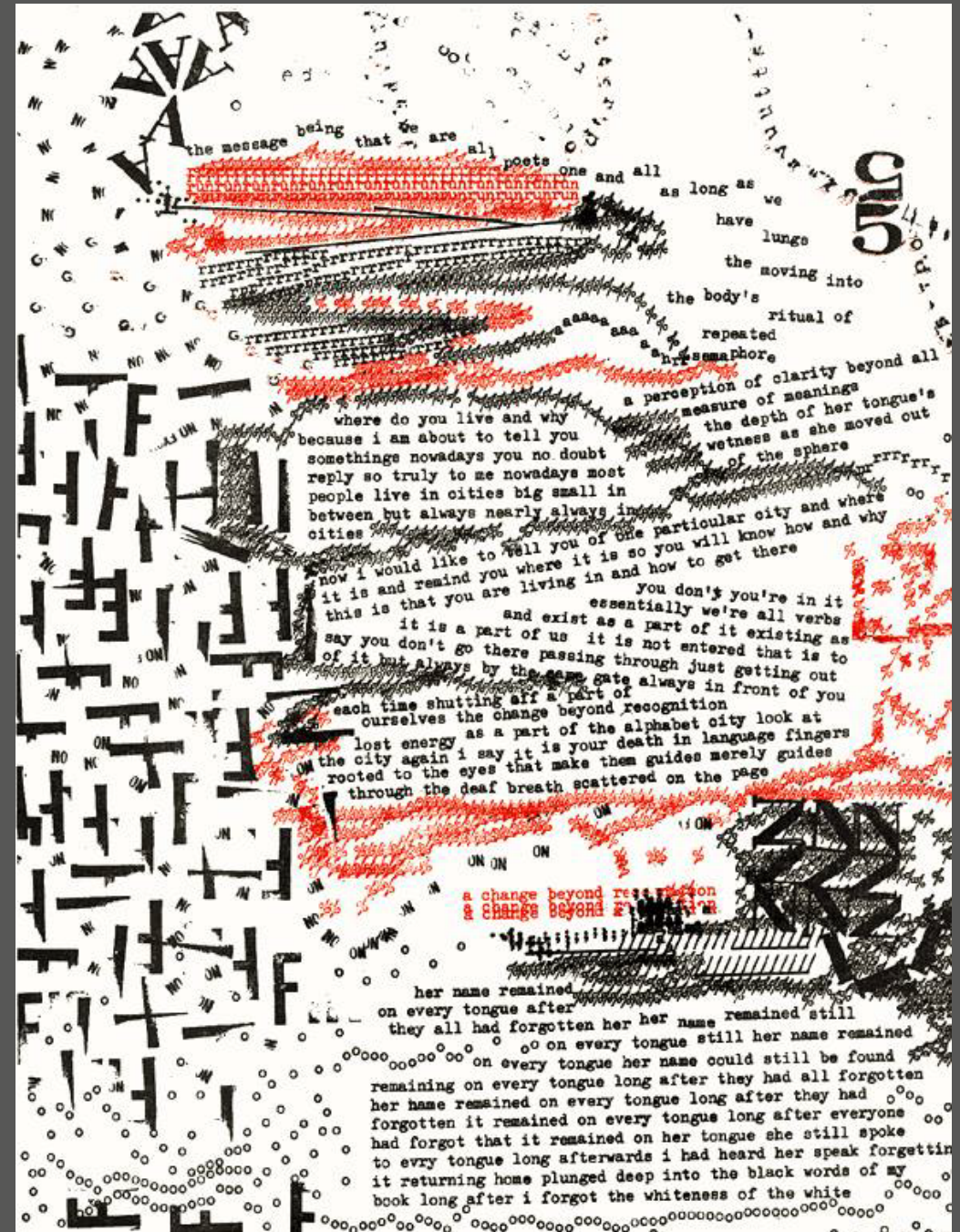
## Carl Andre, 1969





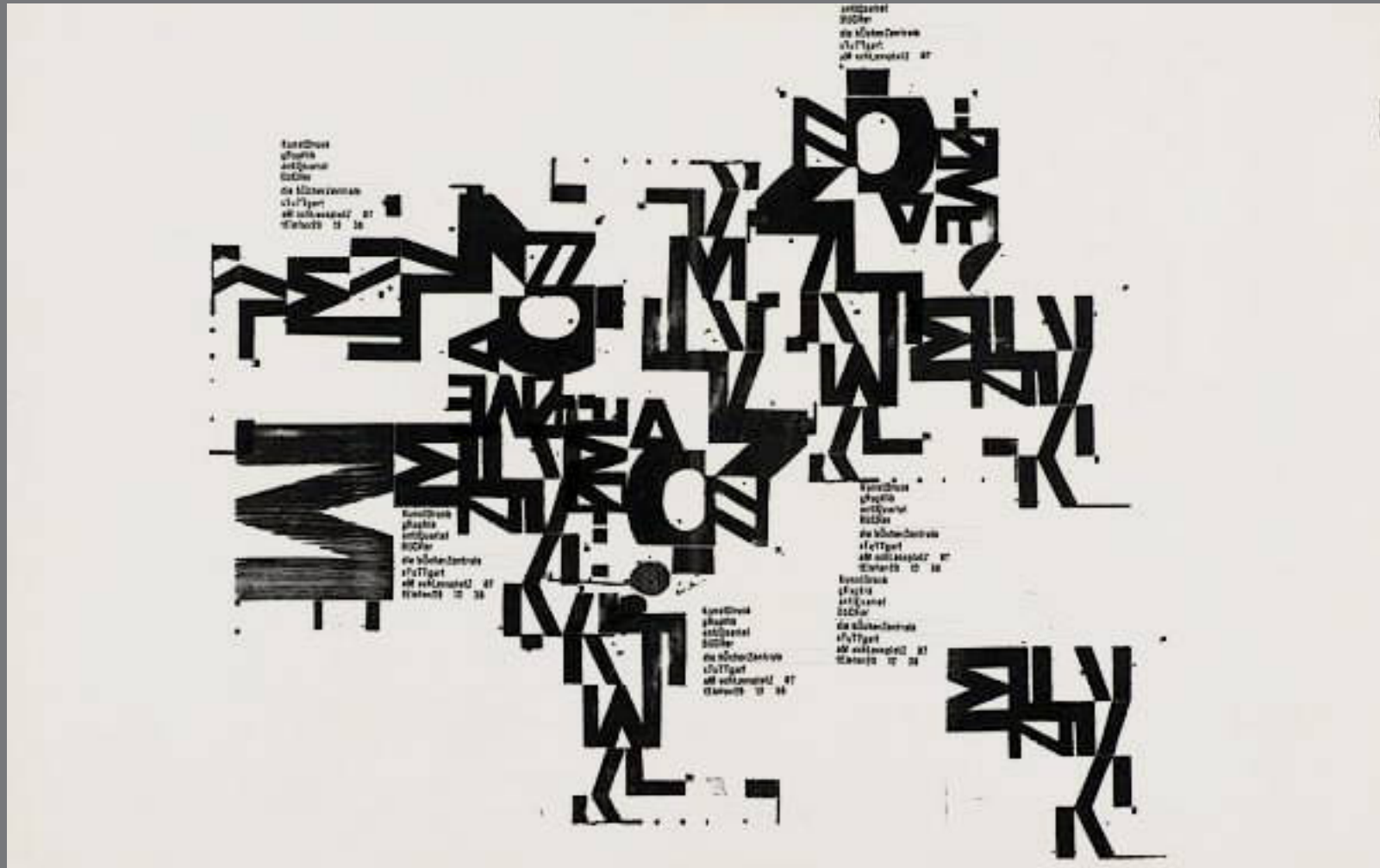


## Steve McCaffery - "Carnival" - 1967-75

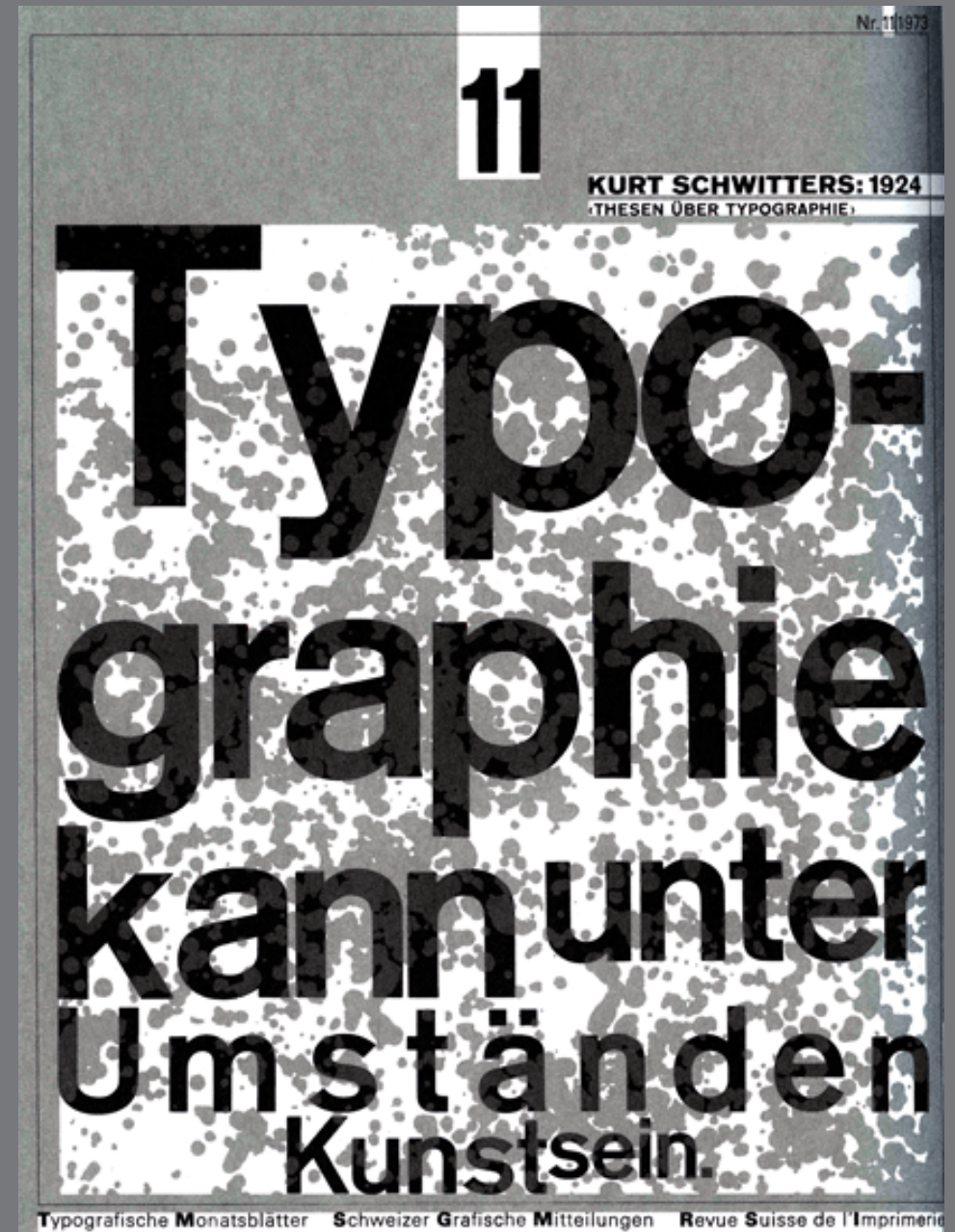




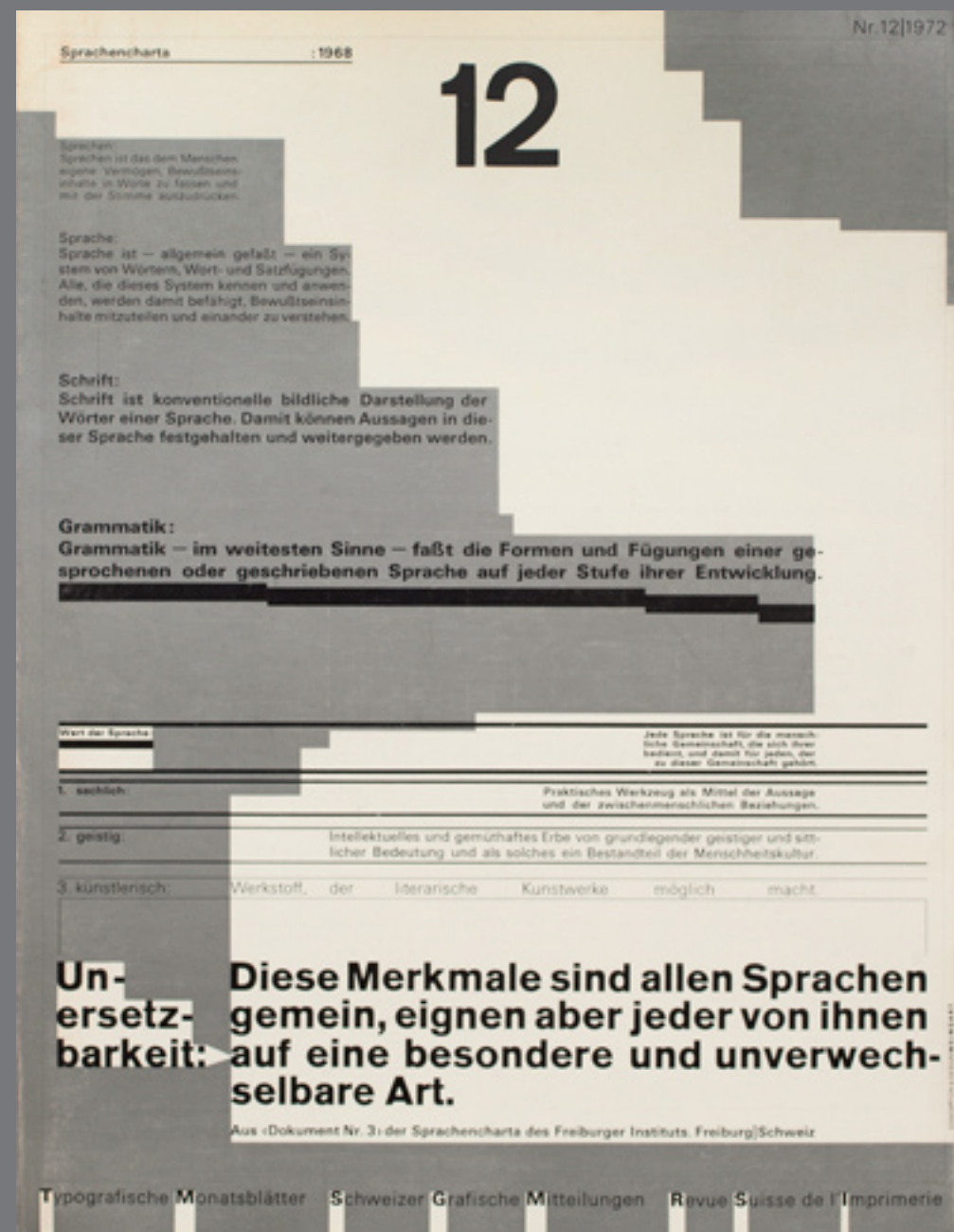
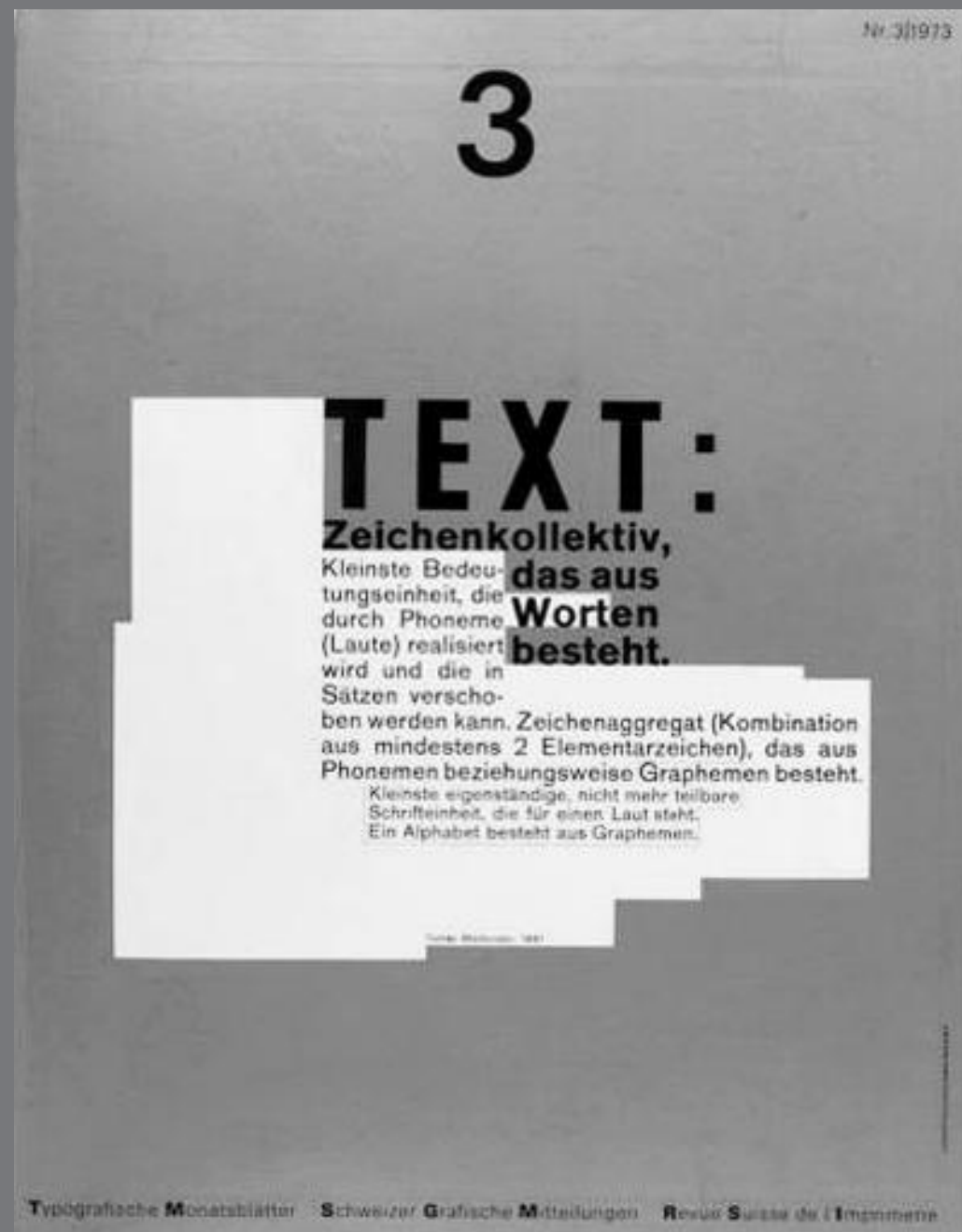














5

SPRACHE:  
Ein sozial-  
institutionalisiertes  
systematisches  
Gefüge von Laut-  
Darstellungs-zeichen.  
medium zum Fixieren von  
Gedanken, Ideen, Gefühlen  
mittels Lauten, Zeichen oder  
Gebärden.

Thomas Mann: 1901

André Gide: 1930

Peter Tegner: 1980

Sprache benutzen heißt kommunizieren. Bei vereinfachender Betrachtung des komplexen Kommunikationsgeschehens erweisen sich 3 Systeme als die wichtigsten:  
1. der Sender, 2. die Mitteilung, 3. der Empfänger.

Typografische Monatsblätter

Schweizer Grafische Mitteilungen

Revue Suisse de l'Imprimerie

12  
1976

Typografische  
Monatsblätter

Schweizer Grafische  
Mitteilungen

Revue suisse de l'imprimerie  
Edition spéciale Décembre 1976

TM

SGM


RSI

Eine Auswahl bestimmter Arbeiten Weingarts von 1949 bis 1976, Gedanken und Beobachtungen eines Freundes, und persönliche Bemerkungen von ihm.

**Ist diese Typografie noch zu retten?  
Oder leben wir auf dem Mond? Is This Typography Worth Supporting, Or Do We Live On The Moon?** A special selection from the works of Weingart, from 1969-1976. Thoughts and observations of a friend. And personal comments from the author.

0001

0094



Die Typografie ist noch nicht tot! Sie wirkt zwar heute ein bisschen  
Typography is not dead, yet! But its effect is undoubtedly  
blutarm und unentschlössen. Doch im grossen und ganzen ist sie in Ordnung.  
rather, more as a "text". Nevertheless, it remains a prominent element of "visual  
communication"; indispensable, and occasionally fresh, even original.

0002 Sie ist zwar weniger dann je eines Gebrauchs-kunst. Dafür aber wahrlich  
a practical skill. Instead, it endures as an intrinsic necessity.

0095 Gebrauchswert hoch im Kurs.  
Typography lives! It is not regarded today with the primacy of  
Die Typografie lebt! Sie nimmt sich heute vielleicht nicht mehr so  
perhaps 10 or 20 years ago, and is comprehended less as a "picture", but  
wichtig wie vor 10 oder 20 Jahren, versteht sich weniger als Bild, tritt  
rather, more as a "text". Nevertheless, it remains a prominent element of "visual  
communication"; indispensable, and occasionally fresh, even original.

0003 Kommunikation: überall gefördert, ansehnlich und mitunter sogar noch  
Currently: typography is still typography, although less  
überraschend originell.

0097 complacent, conceited, and self-confident, than in the late fifties. And,  
0004 Kurzum: die Typografie heute ist noch immer Typografie. Weniger  
correspondingly, more functional, in that it has become completely adjusted  
selbstgefällig, selbstbewusst und selbstsicher zwar als noch Ende der  
to the rapid methods of mass communication.

0098 fünfziger Jahre. Dafür aber funktionaler: in den schnellen Verwertungsprozess  
This connotes "adapted": adapted to the developments  
0005 der Massenkommunikation voll eingepasst.  
within the composing and print technologies; to the stipulations of an unstable  
Das heisst: angepasst. Angepasst an die Erfordernisse neuerer Satz-  
market; to the supposedly effective usage by the design profession; and  
und Drucktechniken. An die Bedingungen schnell sich verändernder  
also adapted to a particularly unpleasant phenomenon of our profession: to design

0099  
::

Sondernummer Dezember 1976

Special Edition December 1976

Hans Neuburg - 1967



by Bruno Monguzzi - 1974





PAULA SCHER 1980



13  
Febbraio  
20  
Aprile  
29  
Maggio  
27  
Agosto  
2000

Eschi  
erillessi  
nella  
collezione  
Stili  
e momenti  
diversi  
a confronto  
Museo  
Cantonale  
d'Arte

Via  
Canova  
10  
Legnano

CONSONANZE

12

CONSONANZE



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FROM ARTISTS STUDIOS // CURRENT WORK  
JUNE 30<sup>1989</sup> ~ JULY 28<sup>1989</sup>  
CLOSED: JULY 1 TO 4  
RECEPTION FOR THE ARTISTS: JULY 7<sup>←</sup>  
FRIDAY, 5:30 ~ 8:30 PM  
7:30 PM ARTS FOUNDATION OF MICHIGAN AWARDS PRESENT

artist  
ROBERT BIELAT  
LINCOLN EDDY

honorariums provided by the arts foundation of michigan  
curators: richard axson, professor of art history, university of michigan, dearborn  
sheree rensel, artist, exhibition coordinator, paintcreek center for the arts

Max Kisman -  
“MaxMix One” typeface poster  
- 1991









Hand in hand with this investigation of the new aesthetic possibilities of the computer comes

**a revaluation of the artless and the ugly,**

**the hand-made and the ready-made.**

For designers who are dissatisfied with the glib solutions and formulaic perfection of professional graphics, naive

**vernacular**

approaches to type (and imagery) appear to offer a rich seam of authenticity, allusion, expression and meaning.

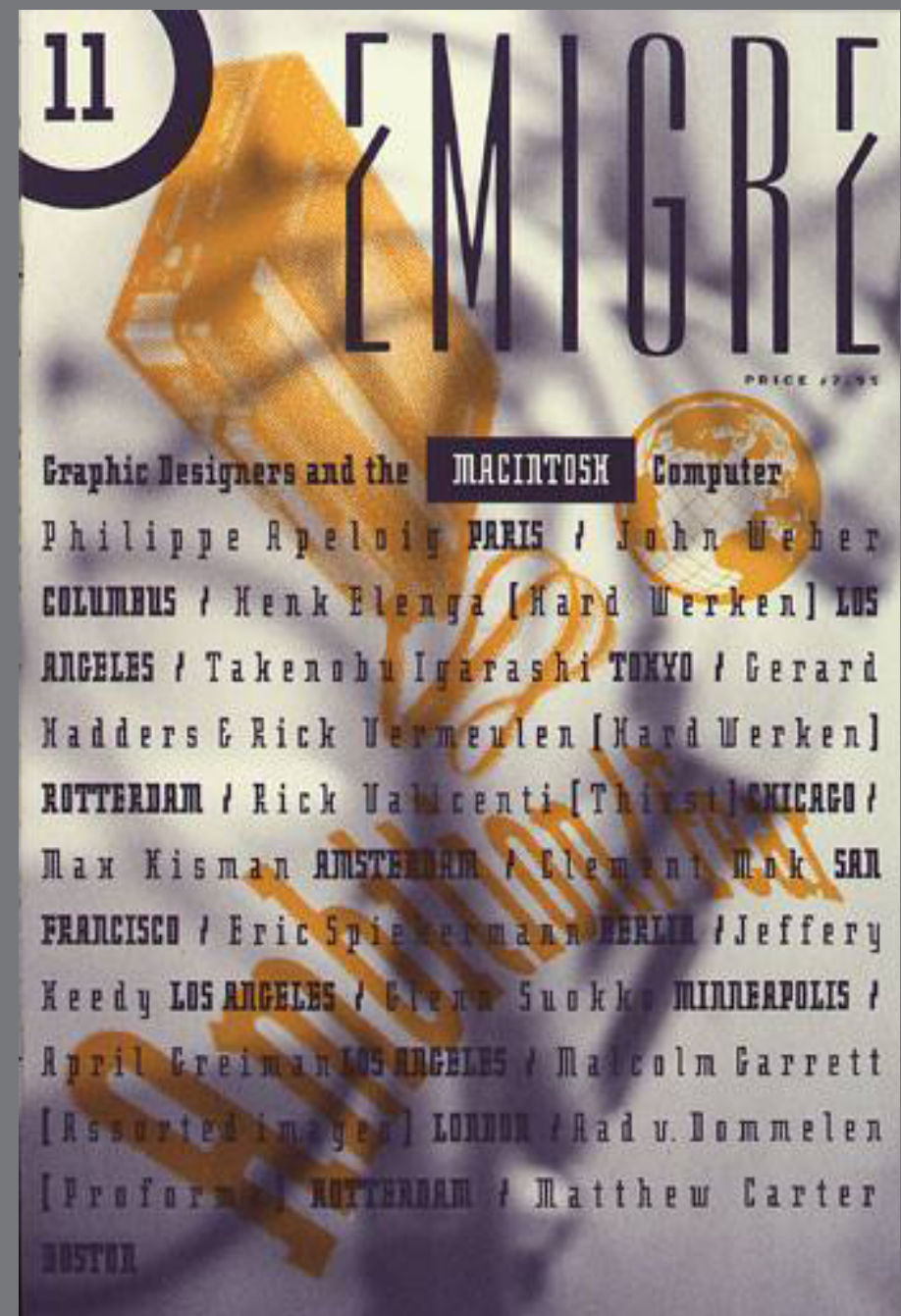
**HARD WERKEN, THE THUNDER JOCKEYS, JOHN WEBER and BARRY DECK** value letterforms – hand-drawn and mechanical – for their impurities and flaws.

“I am really interested in type that isn't perfect,” says Deck.

“Type that reflects more truly the imperfect language of an imperfect world inhabited by imperfect beings.”<sup>6</sup>

Deck's typeface Template Gothic, based on an old sign he found in a laundromat, is an attempt to capture the spirit of crude lettering templates by using truncated strokes, erratic, tapered letterforms, and letters that look like they are the degraded product of



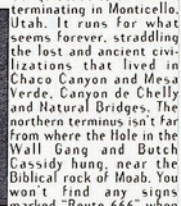






tongue but without eyes, when I saw the sign demarcating the road of the devil. It was a joke, really.

I just wanted to see where Satan's highway would take me, to see whether the run-down stores with hand-painted signs would make some snide reference to it, play off of it, capitalize on souvenirs. An offshoot of the original Route 66, it is a short, two-lane road that runs north from Gallup, New Mexico, through Cortez (as in the Conquistador), Colorado, terminating in Monticello, Utah. It runs for what seems forever, straddling the lost and ancient civilizations that lived in Chaco Canyon and Mesa Verde, Canyon de Chelly and Natural Bridges. The northern terminus isn't far from where the Hole in the Wall Gang and Butch Cassidy hung, near the Biblical rock of Moab. You won't find any signs marked "Route 66" when you actually traverse it—photo ops are limited. Most are probably stolen, or maybe the locals take them down, like the old hippies who live in Bolinas. Or maybe they just take them down because they still believe in god there. They speak another language on Route 666, an idiom not much different from anywhere else in bumfuck USA. I know it well, I grew up learning to despise it, yearning for the values of an urban center that I'd only see on television. It doesn't surprise me that Oliver Stone chose Route 666 for Mick and Mallory. The landscape is emptied out of what you'd consider American towns and people and technology, as though



We thanked Sparky before we killed him, and had him for steak one winter. It horrifies our more urban relatives that we would actually know and slaughter our own food. They find it shocking, repulsive, that it didn't come wrapped in plastic and Styrofoam, lying on what looks like the same absorbent material they use for menstrual pads. Mom pickled Sparky's tongue as a delicacy that Christmas, and finally didn't care that I photographed her in the kitchen, up to her arms in viscera. Disembodiment is a big deal in cyberspace. Meat (physical bodies) are nearly despised, or considered incidental. I don't really understand why the Cartesian mind/body split accelerates in CSpace, takes a firmer hold, if you will. It's as though these guys have never experienced the sensation of disembodiment in meditation or drugs or a really good fuck. It probably has to do with the physiognomies of the nerdbroys. I mean, even the acclimated heroes of the Brave New World adhere to the stereotype, but as older, balder, heavier versions, with bad haircuts and lack of discretion in clothing, spectacles, and grooming habits. It's no wonder they want to leave that behind, but why replace it with the ideal of a metal he-man? The studmobiles of the future, as depicted in television and film and cartoons, quite especially when associated with technology, are prime specimens of a laughable and dubious need for physical strength. When it all comes time for a showdown, it isn't between pimply-faced nerdbroys who can outprogram each other into oblivion; no, it is inevitably a physical struggle. Still, it is nearly disturbing to encounter the dissonance of a fleshmeet once you've known someone for a long time in CSpace, and that's when



the great divide between an agrarian culture and an urban one finally stretched so thin that it snapped. A far more surreal reality than any on TV. Almost nothing but nature there, nothing to buy or watch or consume.

I often think the idea related to my grandpa's grandpa, spirit resides in his coffin rather elliptically. Doyle said, photograph material thing and can't reproduce it infinitely. Benjamin said this aura, made it available potentially redemptive and Jean Baudrillard to claiming that the photograph refers to something in an endless interplay about how this all relates to cyberspace is probably the cave as much as

of the aura is somehow shamanistic beliefs. To matter, which is why he the jarful of soil from his But, as Benjamin went on to explain rather elliptically, this aura was problematized by capitalism. Like Sir Arthur Conan Doyle said, photograph material thing and can't reproduce it infinitely. Benjamin said this aura, made it available potentially redemptive and Jean Baudrillard to claiming that the photograph refers to something in an endless interplay about how this all relates to cyberspace is probably the cave as much as

I'm often transfixed by orange and red, burning hot white and blue. I can't get it out of my head that they bear an uncanny resemblance to Fallopian tubes. Reproductive envy, I think. It makes a lot more sense than ascribing ultimate power and authority to some droopy wad of flesh that bears little scale to any other human peripherals other than a tongue or a turd. The authority rhetoric of the Bachelor Machines in cyberspace pointedly and always revolves around the "thrust" of the argument, "penetrating" insights, and "dissemination" of information. If only they'd do it slower, for pleasure instead of control, they'd enjoy stickier, juicier responses, and more of them.

It's no surprise that these frontiersmen thrill in the metaphor of the colonist. The western world, like some prize in a TV game show, was created especially for them. Or so their well-bred sense of entitlement tells them. The rest of us in the "real" world, however, are increasingly intolerant of being denied privileges of this exclusive club world and contest it. The dry riverbed before them then, they have the greatest need to perpetuate themselves, to reproduce themselves in CSpace. And a perfect place it is. There, the Bachelor Machines have no need for meat or women to reproduce themselves, their world, their ideologies. Their dreams of "disembodiment" make sense there, because instead of needing to develop an understanding of sex or pleasure without the need for dominance and control, they can experience the sensation of disembodiment without also having to lose control to god, someone else, or to their own body. And power and control are everything, are de rigueur. Imagine: control Freaks in an age of interactivity. They proclaim the advantages of democracy of information, of open-ended systems that encourage interactivity, so long as they are the ultimate creators, that is,

I start to wonder about Benjamin's aura.

THEY EAT  
THEIR  
YOUNG

## Walter Benjamin, sometime early hero of postmodern culture-vultures,

seems to have taken some of Plato's ideas of the cave allegory, and related it to technology of the Modern Era. There was a time, he said, before the technologies of the printing press, photography, and cinema could reproduce art. Art had an "aura" and wasn't a commodity fetish then: the "thing itself," not merely the representation of the thing, had a privileged relationship to society.



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that are wonderful and that I need. I'd like to find an economical way to make the paintbox be more painterly and maybe be more ambiguous in the final result. Sometimes, accidentally, this happens because I am new at it, but I don't feel like I'm really controlling that yet. I'm kind of missing that painterly feeling that you can get on a Mac. If you airbrush on the Mac, it's so rough that you always get these wonderful gestures out of things, because it is making decisions and approximations at every corner! With the graphic paintbox, the resolution is so high that it's all very accurate, there are no visible approximations. Emigre: Will the Macintosh contribute to a change in graphic design mostly in the area of production, or will it influence design aesthetics as well? April: Both! In principal, I would agree that the Mac saves us time and all that. But what I experience is rather than doing something quickly, we're looking at more possibilities. Instead of doing more work we are seeing more options. Now we spend more time visualizing and seeing things, and before the Mac, we spent more time doing things. You wouldn't look at twelve different sizes of a headline type, because it would involve setting the type and then statting it and you would just say, "Oh come on, I don't have to try this subtler difference." But with the Mac, once the information is stored, you can just look at seventy-two thousand variations. And then the accidents happen and you say, "Oh that's so much better, why



Class: Yonkers Date: 10/10/2018

Charles S. Galletta, Ph.D., is an associate professor of information systems at the University of North Carolina at Charlotte. He is also a senior research advisor at the Center for Information Systems Research. His research interests include information systems security, information systems management, and information systems education. He has published numerous articles in the field of information systems and is the author of the book "Information Systems Security: A Practical Approach" (2004). He is also the co-author of the book "Information Systems Security: A Practical Approach" (2004). He is currently working on a book titled "Information Systems Security: A Practical Approach" (2004).

**Figure 1** Who had the most interesting discussion components at Question 4? The students on the left.

tion. The wire was one of the original three design trends chosen for the Apple-Stratford partnership. Apple previously donated hard-wire and software to the Cambridge, Georgia Department and sent very helpful personnel on site to help the plant maintain and use the Macintosh. Though Quillen knew Apple's wire was for a few days to help test at the bank and offered some valuable training seminars, Kelly and Mike Proffitt of Quillen, Dorsey & Lamont were very enthusiastic about the possibilities the computer could offer. Many of the plant's customers could use computer facilities, so it represented not only a new need to learn, but a new way of working.

What's the best way to teach this?

tion. Conversely, it's not just such a technical skills and the program has no financial value, but for me, the Mac, except a very timely arrival, does around the finishing of the second year of Cambridge. Although we had the specific technical training for the Mac, Kathy had no assigned device program that involved using the computer, and just by using it, we quickly learned the technical aspects.

Einige: Aber die angestammte Sprache?

Group. These programs were designed to explore if MapInfo is as straightforward as it would appear, over our own design consultation with them in different ways. My particular group did not have very far through assignments using the computer because the first year graphic designers started the program using Auto. Program, were designed to incorporate study of the software program, such as Page Maker and Microsoft. There was one particular geographic assignment that we did.

where I met some boys, they were worried and put it into a paint program, printed it out, stuck it into the viewer and cut up part of it, scanned it, photographed it, drew it, scanned it again and finally ran it through all the technology available at the studio so we what would happen to the various technologies like that, and

though. Although, I discovered some interesting human qualities. We were offered complete freedom in these projects and we were never told we had to use the computer exclusively. Using the Mac at Cranbrook was a matter of choice, combined with a bit of encouragement. The computer was available to all of us to use and explore in any way we wanted to. We had no technical restriction at all, but we learned how to use the Mac together. People who can design and do up rather quickly. Although some of my classmates seemed to hardly offer comments and, not for

What had begun to overtake her was  
 anger. What did the stockroom who resisted a job  
 against?

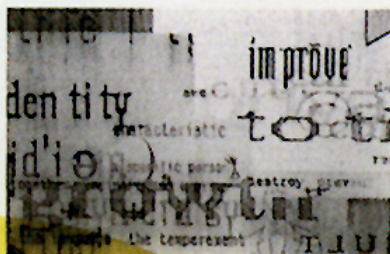
Given I think the feeling was that the Macintosh couldn't tell us anything more than we could easily tell ourselves given back.

Enigma: Do you feel you can do more with a than with traditional methods?

When you install the unit, you can adjust your fan speed to suit the conditions. It is a lightweight, drawing board and window panel and paint finish, sleek and slim, fitting in with the rest of the kitchen. The only electronic box, it must admit I have become completely addicted to using it. The Movenomix is not much different from the design that we are ultimately to design as meaningfully progressive capacitors. However, it does allow us to exert control and the opportunity for smaller changes and improvements.

**Eligible:** I have tested your site & it's a very expert, formal way. When it comes to type, for instance, you have created new letterforms that are more elegant than type. Will you continue these re-periphrases?

Given his later rejection of the idea as a production tool and the way it often figured in direct and indirect support letters, there are a lot of unanswered questions. For example, suggests Michael Kelly, "Did the studio really put together 'the other side' of the character? The same was involved in developing typography as image, which came out of exploring this 'other side.' At Columbia, we tried to push the computer in different ways by using it symbolically."



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don't I go that way?" And then you are off on a whole new idea. This pioneering, where you don't have an aesthetic yet and you don't have tradition, is both time-consuming and wonderful. To feel lost is so great. There are only a few areas in this very controlled industry that you can feel like that. Emigre: Where will these experimentations lead to? April: There are two ways that we are pushing this technology. One is by imitating and speeding up normal processes of different disciplines, such as production and typesetting. Here, the technology is a slave and is simulating what we already know. But I think that, if we all keep going the way we are going and other people jump in, all desperate for new textures/new languages, then the other area in which it's going to advance is a new design language. Rather than get the language that's built-in to speak to you in English, you say, well, I know it can speak English, it does that very well, but there's also a new language. What do digital words really mean and say? There is a natural language in that machine and I am interested in finding out what that is, and where the boundaries are. Emigre: How come you haven't done any type design on the Macintosh? April: There just isn't enough time to do everything. I am such a fanatic about type, and I am so critical and such a perfectionist about it, and there are so many great typefaces that exist. It would take me a year to come up with anything decent and I just don't have the time. Emigre: Do you think that there will be an increase in gimmicks and copying due to the Macintosh? April: Sure, but that happens with any new technology. I don't worry too much about that. The Mac's so easy to use. It's going to be very scary. It'll be interesting to see what will happen in another three years or so. Kids know how to use this now and everybody will be modeming and using electronic bulletin boards and what not. So yes, there'll be a lot of mimicry and copying, but it will make the people with traditional design backgrounds and the people with the high-end equipment who know what they are doing push themselves further. For a while, communications may be really ugly and bad. There are going to be large cor-







EMIGRE: Just like many innovative musicians, you attended design school. Where did you go to school? JAMES: I attended the Columbus College of Art and Design and graduated about five years ago. EMIGRE: And you're working as a graphic designer right now? JAMES: Yes, I was just recently hired by a studio here in Columbus called Oxmoor Design. Before that I worked in a Catholic hospital. I was their graphics department and designed things like hysterectomy brochures and "Save Your Urine" stickers for old people. EMIGRE: How long has your label BLACK music been around? JAMES: About five years. EMIGRE: How do you afford that? I look at the cassette packaging and some is printed in full color! It must be costly. JAMES: Not really. I use inexpensive printers and twist their arms for the sake of art. EMIGRE: Do you sell your tapes only by mail order? JAMES: Yes. Although I do sell some cassettes through local stores, I sell most copies through mail order. EMIGRE: How many do you produce each time? JAMES: Anywhere from three to five hundred. EMIGRE: I guess you can make them as you go along? JAMES: Yes. Every time I have a new release, I duplicate and assemble a couple of hundred and after they're gone, I just copy them on a supply-and-demand basis. I send out a promotional postcard to everyone on my mailing list and most people pretty much buy whatever I put out. EMIGRE: Has it paid for itself? JAMES: I almost break even with each release. It all depends on how costly the production comes out to be.

EMIGRE: Has any of your music been released by other record companies? JAMES: No. I've had a few songs on some compilation albums, but that's about it. EMIGRE: Have you ever actively pursued deals with record companies? JAMES: Whenever I finish a cassette, I send one to each one of my favorite record companies like Nettwerk, WaxTrax, Mute, and a lot of the small independent labels. EMIGRE: Has anything ever materialized? JAMES: Not really. The person from Nettwerk has written me back a few times, and I've written him back a few times, but nothing's really come of it. Usually they ask me to send more material, more music. EMIGRE: But you would be interested in those companies releasing your work?

JAMES: Sure! EMIGRE: I'm asking because it seems like you've turned your mail order business into such a unique thing by doing it all yourself. I can easily imagine that you'd like to keep it that way and remain in complete control. JAMES: I do get a lot of gratification out of doing it all myself and having the name and address of every single person who buys my cassettes. But I'd love to reach a wider audience. It's a lot of work mailing the catalogs and postcards and filling people's orders, while simultaneously trying to produce music and work a steady job.

EMIGRE: What I like about your music is that it never quite fulfills the expectations it creates. A nice rhythm will start, a catchy melody will develop, but just as I become aware of it, something happens and the rhythm will change or some unfamiliar sound will surface. It's entirely unpredictable. Your music is also very fragmented and layered, very much like a lot of graphic design I see today. JAMES: The parallels you can draw between electronic music and electronically-generated graphics are very strong. I really started noticing these parallels ever since designers started scanning images. Sometimes I think of my music as bitmapped music - low resolution, jagged

(INTERVIEW CONTINUES ON NEXT PAGE)



WE TAKE PLEASURE IN <sup>XXXX</sup>TYPE. We thrive on form. The content of our work is for the most part predetermined; we design to indulge our obsession with the visual. Our integrity is compromised by clients who want larger point sizes or a different

TO ADMIT THAT ORNAMENT DESIGN IS based ingraphy and chromolithography contributed to the growth, power, personal style and fashion, as much as in lithic communication and proliferation of the disembodied image. " Freed from the stymie to reveal that our system of professional recognition encourages of matter, the look of the visible world could now serve and living (as opposed to communication) while attaining easily, and inexpensively, reproduced." As images of style and another (beautiful, good, gorgeous), to confess that we become something one could acquire, their perceived reveal in expressive artifice might be considered self-deceiving, the signified of their original referents, leading when attempting to justify design's relevance to become the real commodities.

Industry. Yet in the internal dialogue of the profession, as a reaction to the stylistic free-for-all that painted the face of these acknowledgements are necessary when assessing the Victorian era, the designers of de Stijl, the Bauhaus, fausse influential to our myth. Communication, thirdly, Constructivism and others sought to reinstill meaning into form, and content have an indispensable role in what we do, but or rather to create form that held intrinsic meaning; to sweep they tend to dominate most discussions. Few attempts have seen the immoral application of meaningless decorative pretense, been made to evaluate what we suspect is an obsession with Many aligned themselves with engineering, mass production and stylistic fashion, although its prevalence is frequently socialist politics. The visual embodiment of their revolutionary demand. To understand the categorical relationships were, for these designers, fundamental and universal. At between style and surface and graphic design, it is helpful is the same time. "...for most, an endless obsession with pure form, examine it from a historical perspective, as well as to see in spite of (or oblivious to) any clear ideology was considered a legitim' contemporary incarnation as what Shville Bixby sufficiently noble endeavor."

calls a "vacations animal, consuming itself." Yet we need meanwhile, across the Atlantic, the American marketplace to be this without losing sight of the aesthetic pleasures, as presented a different set of criteria for both the motivation and can deepen when deconstructing six or seven.

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5

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1



[illegible]



edged sounding music. The idea of scanning images is in the same mindset as sampling sounds; the only difference is the medium that you're working in. But both methods make it possible to easily manipulate and collage. Laying out a page is pretty much like laying out a sequence of events that make up a song. They both require discipline, order and planning.

**EMIGRE:** Do you ever write your music out at all? **JAMES:** No. I wish I could though, because that way I could work in the car. That way I could drive to work and scribble down ideas.

**EMIGRE:** You can't read or write musical notes, so how do you start a song? **JAMES:** Mostly trial and error. I usually start with a combination or sequence of notes or some repetitive sample. I can then copy that and change it into a different pitch or tempo, and add more parts to it. Again, it's very much like working on, for instance, a page in Freehand. I do this on an 8-track sequencer/digital synthesizer and a multitude of inexpensive add-on samplers, synthesizers and drum machines. It's not exactly a state-of-the-art setup, but I just keep adding on. I have 8 separate tracks that allow me to record different patterns of sounds simultaneously next to each other. I don't use the drum machines as drum machines. Through the miracle of MIDI (musical instrument digital interface), I can play the drum machine noises from the sequencer. That makes it easier to integrate drum noises with other sounds throughout a song.

**EMIGRE:** Do you actually play any other instruments besides keyboards when you are creating these songs? **JAMES:** No. It's all keyboards. All the "data" is input through a keyboard that's laid out like a piano. The only real contact I have with traditional music-making is those twelve-toned black and white keys. **EMIGRE:** Do you know how to play the piano, or any other instrument, conventionally?

**JAMES:** No, not conventionally. I have a piano and an old church organ, but I've only sampled and used them as percussion noises or something. **EMIGRE:** Can you play "Chopsticks" and "Heart and Soul" on the piano, but that's about it. I'm sure that just as a lot of people consider the computer as an invalid way of creating artwork, a lot of musicians consider sequencing as an invalid method of creating music. It's the same argument over and over. Vince Clark once said in an interview something like, "A note is a note, no matter what it's played on." And I agree.

**EMIGRE:** So you start out with a short pattern. Then what?

**JAMES:** I start layering, building things on it. I have eight tracks of



EMIGRE: Cathode Rayheads collage.



EMIGRE: Cathode Rayheads collage.



EMIGRE: Cathode Rayheads collage.



EMIGRE: Cathode Rayheads collage.

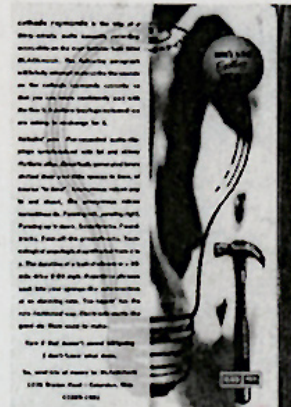
"Drawing has quite an ear for sounds and textures, perfectly along with, color, and perspective with drawing with brushes, water and color." (Caption)

respect, like Gareth Jones and Flood and John Fryer and Adrian Sherwood. **EMIGRE:** Basically the same producers Trent Reznor picked for his Nine Inch Nails record. **JAMES:** Yes, except I would try to keep my music less predictable. **EMIGRE:** You don't like that record? **JAMES:** It can't hold my attention very long, unlike *Legend* by Pink Dots, *The The*, *Mr. Self*, or *Severed Heads* records. But that's just me. **EMIGRE:** You are, in a sense, your own producer. If you worked with or worked through someone like John Fryer, do you expect that it would change your music? **JAMES:** I've never worked with a producer, so I'm not sure how much input they would have. I was just looking at it from a standpoint that if someone took what I've recorded, mixed it, and added their little tricks of the trade, it would enhance the end result, and I wouldn't have to deal with the whole mixing thing alone. **EMIGRE:** So there's still a lot to be learned? **JAMES:** Oh, yes. And to me the most frustrating part of creating music is either the singing or the mixing. Those are the two most organic processes in recording music. They happen in real time. I find it easy to sit down and program something to a point where it is exact and all I have to do is hit the start button to record it. But then, when I have to mix it, it's an altogether new game. You can do twenty mixes of something and still not get it right.

**EMIGRE:** What do you think of the rising status of producers? Their credits are getting bigger and bigger and some records will better because a certain producer has their name on it. **JAMES:** I don't think their work has changed much. Maybe the world is becoming a bit more receptive to or aware of what they're doing. I know I always look at the producer's name on the back of a record before buying it. Producers do great things with other people's music. What puzzles me is how satisfying can it be to be a producer and not play music yourself? It's like an art director or production person who doesn't design anything themselves. If I were a great producer, I'd be out there making my own music. **EMIGRE:** Well, aren't you? **JAMES:** Yes, I guess I am. Not a great producer, but at least I'm producing my own music. I could be completely wrong about the role producers have though, they could all be closet rock stars.

**EMIGRE:** If you had to give up one or the other, which would you choose to do: the graphic design work or the music? **JAMES:** I like doing both, but I get more out of the music because I find it more difficult to create. I'd love to eventually be able to integrate the two more, maybe through video or computer animation. I'm investigating the creative advantages of sequencing and recording on the Macintosh, and if I decide to go with that,

Mac-animation software will be next.



EMIGRE: Cathode Rayheads collage.



THE TERM 'CLIENT'  
APPEARS TWENTY  
NINE TIMES IN THE  
TWO-HUNDRED-FOURTY-THOUSAND  
ONE-HUNDRED-SIXTY  
SOME WORLD  
ANTHOLOGY  
LOOKING CLOSER.  
THAT'S A RATIO  
OF ABOUT EIGHT  
THOUSAND TO ONE.  
IF WORDS WERE  
MILES TO MEET  
A CLIENT ONE  
WOULD NEED TO  
TRAVEL ALL THE  
WAY TO THE NEXT  
CONTINENT

WAYS OF  
LOOKING  
CLOSER

Denise Gonzales Crisp

WITH ILLUSTRATIONS BY  
Tom Tierney

LOOKING CLOSER: *Critical Writings in Graphic Design* represents the first effort to compile the words of design practitioners, educators, curators and critics—fished mostly from the backyard reflecting pool of trade journals, exhibit catalogs and conference lectures—into one authoritative volume. As the first, the editors bear the weight of cataloging history, collecting a range of strokes which together propose to capture 'The Big Picture' of contemporary design criticism and practice. If the collection brings us a fair sight of a profession and its critical dialogue, it also alerts us to a community's oversights: a faint, unsettling alarm beckons from someplace outside the view.

Capitalism survives by exploits, to define their own int. This was once achieved by ext the developed countries it is false standard of what is and

JOHN BERGER: *Ways of Seeing*

ing the majority, whom it ex-erests as narrowly as possible. ensive deprivation. Today in being achieved by imposing a what is not desirable.

I look in the essays like a train passenger feasts on the panorama inching by in the distance, recognizing old shapes in new arrangements, squinting at an occasional jarring glint off a reflective edge. Because most of the original context was erased by the editors, I was able to consume the words and ideas unfettered by contingencies waiting some-where beyond the book's cheery yellow cover. The editors eliminated images or typographic expressions which may have framed the original papers, favoring a visual code of solidarity and academic discourse over the clash of argument.

*Reminded of a similar title*, I searched my dustiest shelves, exhumed John Berger's small book *Ways of Seeing*, and read it again.

If Marxist criticism can romance, Berger is it. Valentino. I was seduced once more. And newly troubled. In his analysis of art production, he links commercial art to painting, demonstrating ways in which visual form is used to sustain the power of the ruling class. In short, he brings into focus our cultural landscape as shaped by the forces of capital. Berger's critique demanded a more pointed examination of *Looking Closer's* scenery: Why is a structure as fundamental to design practice as capitalism obscured in this sampling of design criticism?

And why is the client—the foremost representative of capital—all but missing from view? The essays chosen for this collection look at a range of valuable issues but they usually occlude one of the most influential. Business and consumption are mentioned at times but of the forty-eight essays included, few even begin to bring capital's motivating force into critical focus. There are plenty of references to brands, names, corporations, magazines—all the institutions designers work for—but their names are invoked to talk about Design and Culture.

Good Design. Multi Culture. Ugly Design. Hack Design. Semiotic Culture. Postmodern Design. Modern Design. Style Culture. I'll grant that books about design should probably talk about design. And that culture is the rage. But clients outline, judge and revise designers' work. They underwrite style and content, form and function.

There could have been a section entitled *Clients To Die For* or *I'm Okay*. He's the Capitalist or perhaps more in keeping with contemporary criticism, *The Cultural Logic of Late Clients*. Whether one believes design practice to be dimmed by shadows of economic inequity or bathed in the golden light of opportunity, the culture of design, like our broader culture, exists within capital's borders. Designers live on the same turf as clients.

A teacher of mine once remarked that Marxist criticism is a dead end—there's not much you can do with it in practice. Maybe that's true. Or maybe looking closer at the capitalist organism makes some of us squirm. Maybe we have steeped ourselves in so much culture to diffuse suspicions that we keep company with a brutal giant. Trying to divest unruly capitalism of its power to disrupt the scene, critique of design practice tends to dismiss the client with an icy cold shoulder or regard him with incurious glances. The brute is effectively relegated to a stool in the corner. But with the client exiled, our discourse merely sketches the big picture. Many of the essays found in *Looking Closer*, and design criticism in general, finally project the ersatz quality of a hand-painted backdrop. The effect is reasonably convincing, but only from afar. Perhaps distance insures that designers will not be implicated in the capitalist conspiracy; it certainly frees us from challenging confrontation. Berger distills it in this way:

The idea of innocence faces two ways. By refusing to enter a conspiracy, one remains innocent of that conspiracy. But to remain innocent may also be to remain ignorant. The issue is not between innocence and knowledge...but between a total approach to art which attempts to relate it to every aspect of experience and the esoteric approach of a few specialized experts who are the clerks of the nostalgia of the ruling class in decline.

WAYS OF SEEING, 234



# GREASING THE WHEELS OF CAPITALISM WITH STYLE AND TASTE OR THE "PROFESSIONALIZATION" OF AMERICAN GRAPHIC DESIGN

0

by Mr. Keedy

40

THE ROLE that commerce has played in American graphic design, and how it has determined what is valued in design practice, is one of the most interesting and least discussed topics. Questions of an ethical nature seldom arise in design discourse because designers are used to deferring responsibility to their clients, who are ultimately accountable for what is produced. Designers are for the most part subordinate to the client, obedient to society, and patronizing to each other. The ethics of design are largely informed by a simplistic "politically correct" morality on one hand and a "bottom line" efficiency on the other, making for an easy value system for practice. It's a value system in which design is implicitly understood as a benign service, in which it is the designer's responsibility to anticipate and satisfy the expectations of the client and audience.

THE PROBLEM with this arrangement is that the audience is for the most part a silent, indifferent, and undifferentiated entity, thus necessitating a surrogate (usually self-appointed) "expert" to become the spokesperson for the audience. This surrogate audience expert is usually the client, or worse, a marketing consultant hired by the client. This eliminates the possibility of the audience's desires contradicting the client's goals. On the other hand, the graphic designer as representative of the audience is just as likely to act with a fair dose of self interest. Neither the client armed with a team of marketing experts, nor the designer with the best of intentions, is a credible representative of the audience.

BUT WHAT IS THE ALTERNATIVE? The designer's and client's confidence that "we know what's best for you" is based on the fact that they do know and care a lot more about design than the audience does. The fact that the audience is often unwilling to concede this point is proof of the ignorance and contempt they have for any specialized knowledge and expertise in design. Perhaps that's why designers don't use the word "audience" very much anymore; now they call them "users." The term "user" is recognition of the fact that design and designers are supposed to be used up by the users.

Text set in Base Monospace Wide Bold 7.5/11 point.  
HEADLINES SET IN BASE MONOSPACE NARROW BOLD 10, 40 AND 200 POINT

# JUST SHOW ME THE MONEY

1!

IN SPITE OF the general indifference most people have toward design, designers are hardly indifferent toward their users; in fact, they can't get enough of them. Who would have guessed that post-industrial capitalism would lead to so much selfless service to others' desires? But the "others," that designers are now so eager to please are not just some others, or most others; now we want to please all the others. Because nowadays, it often seems there is no point in recording music, making a movie, or publishing a book without the guarantee of a huge audience, or maximum usability.

MOTIVATED BY GREED AND LAZINESS, this crowd-pleasing attitude has infected design. Now exposure has become more important than what's being exposed. The number of hits your web site gets, the number of fonts you sell, the number of design awards and magazine articles you can rack up, and how big your clients are, are what designers value most. Now bigger is better, particularly in regard to clients and users. Getting more users means getting younger users. Just like music, film, clothing, and tobacco companies, now design companies are aiming lower for higher returns. It is without any sense of irony that designers now consider clients like Nike, Burton, and MTV the most desirable. AIGA design annuals that were once filled with great books, exhibition designs, and public signage systems, now look more like sporting good catalogs for preteens.

JUST BECAUSE pop culture is ruled by adolescent taste, does that mean design culture has to follow the money? Since a designer's clients can never be too big, nor their audience too young, it would be logical to conclude that the really important design work of the future will be done for baby food and diapers, and the most desirable clients will be Gerber and Playskool.

IN DESIGN CIRCLES you often hear designers use the expression "selling out," but what does that mean in a practice in which the selling always precedes the production? And what exactly is being sold out? The designer's integrity and standards? What are those based on? Is design that doesn't attempt to make money somehow better than that which does? There has certainly never been a shortage of really crappy free design. The designer who believes that "selling out" is somehow easier than sticking to presumably higher principles has obviously never really sold out. Selling out is as much work and probably more aggravating than obiding by ones own self-fulfilling principles.

WHEN IT COMES TO the relationship between design and money, no one-to-one equation of value survives. Except maybe for the one that states: the bigger jerk the client is, the higher the charge. Or from the client's perspective: the bigger jerk the designer is, the higher the fee. But why would a client spend more money to work with a bigger jerk? It's like psychotherapy; if you don't pay for it, it doesn't work - no pain, no gain. "Just look at this fancy office, and all those employees and design awards, it's got to be worth the price. Right?"

2.  
ECLECTICISM AND  
MODERNISM

41

IN THE EARLY DAYS, the commercial artist's aesthetic ideology was formed largely by the demands of the market place - whatever sold the best and was most effective and expedient. That market-driven aesthetic was slightly tempered by the designer's personal experience that varied from print shops, sign painting, copy writing, and illustration. The aesthetic ideology of the commercial artist was a vernacular hodgepodge that had no preference for either high or low cultural style. Good or bad was only a matter of how well something was done. The only thing that was deemed unethical was to do amateurish and inept work for professional wages. Well crafted, or slickly

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“Beach Culture”  
by David Carson - 1990





KODAK TXP 6049

KODAK TXP 6049

KODAK TXP 6049

# beach

# my

TXP▷11

KODAK TXP 6049

TXP▷12

KODAK TXP 6049

TXP▷13  
KODAK

TXP▷14

KODAK



Probably my first real connection with State Beach was during the first annual World Championship of Beach Volleyball, held Labor Day Weekend, 1976. It was sponsored by 100kgb&N Attorney Magazine and Olympia Beer, and featured a \$5,000 first prize. To everyone's surprise, it attracted almost 30,000 people.

I had just turned 18, and was used to hanging out at Santa Monica's Surfer's Beach (about a quarter mile up the road). But I went up there with my friends, and couldn't believe the crowd and the girls. What was even more impressive, though, was everyone's incredible focus on center court once the games began. A lot of players have told me they later had a huge impact on them. I know I felt my own desire to play in the tournaments.

After that experience I went back to Surfer's, which was still home to people like Jim Mendes and King Lee, who won the tournament, and Ron Van Stagers, who was legendary even then. But they were at the end of their careers and weren't always around to prohibit.

Even though people from Surfer's tradition had moved to State Beach only when there was a tournament, I had to start going there by 1980 or so to get the kind of training I needed to play competitively. And while there was something neat about

stepping onto "foreign territory," the people I grew up with, friends mostly of my father, were still at Surfer's. At first, out of loyalty to them, I couldn't bring myself to hang out or even park at State. I would leave my car at Surfer's and run up to State, telling myself it was part of my warm-up. Then, as soon as my games were done, I would run back to Surfer's.

Eventually, however, I grew more comfortable there. In part, it was because I learned the respect of the State Beach guys early on, which helped. I was also drawn to State Beach's history. I have always considered it Gene Selzer's beach, and felt everyone had to live up to his legacy, in terms of talent. And there were more girls at State than anywhere else on the beach. It was a pretty scene in the best sense of the word, with volleyball, skimming and bikini's going all day long.

In the 10 years or so since, there have been lots of changes, both with me and the beach. I've gone virtually every weekend of the year, and am too busy to get down to the beach website in the afternoon. So, I can't speak with any degree of certainty, but it seems less people hang out there now.

There's also a hike path now, which cuts up the beach, and they lock the gates at night so the inland people have a more difficult time trashing the beach when we're gone. And the city may take down the old Sand and Sea Club (adjacent to the courts) and develop the property, which is a real shame.

For all that, though, State Beach still feels like home. Even if I've been on some other beach playing in a tournament all weekend, I need to come back down to earth when I return to Los Angeles. So I'll head down to State and check out the ocean. That'll do it, everytime. X

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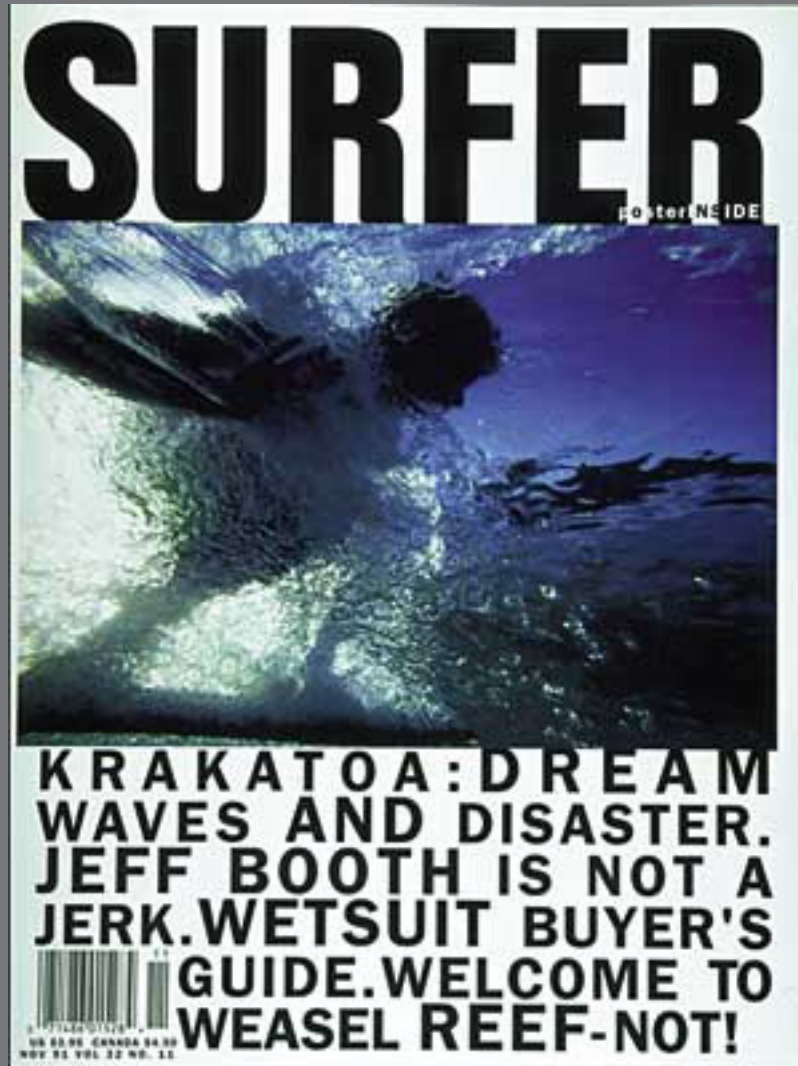


The year is 1979. And 1942. At a small neighborhood pool in Greenwich Village, a movie crew is time-tripping 30-odd years into the past to film "Raging Bull," the story of boxer Jake LaMotta. A gang of skinny, shirtless kids holler from a rooftop as the cameras follow Robert DeNiro (playing LaMotta). He buys a soda at the concession stand, and sits at a picnic table with the actor playing LaMotta's brother. Around the pool, women in one-piece bathing suits relax in chaise lounges, and local Mafia hoods in tropical shirts play cards. DeNiro has eyes for only one: the platinum blonde who sits at pool's edge, luxuriantly paddling her long legs in the cool water. The camera moves in for a close-up of her legs...and director Martin Scorsese calls,



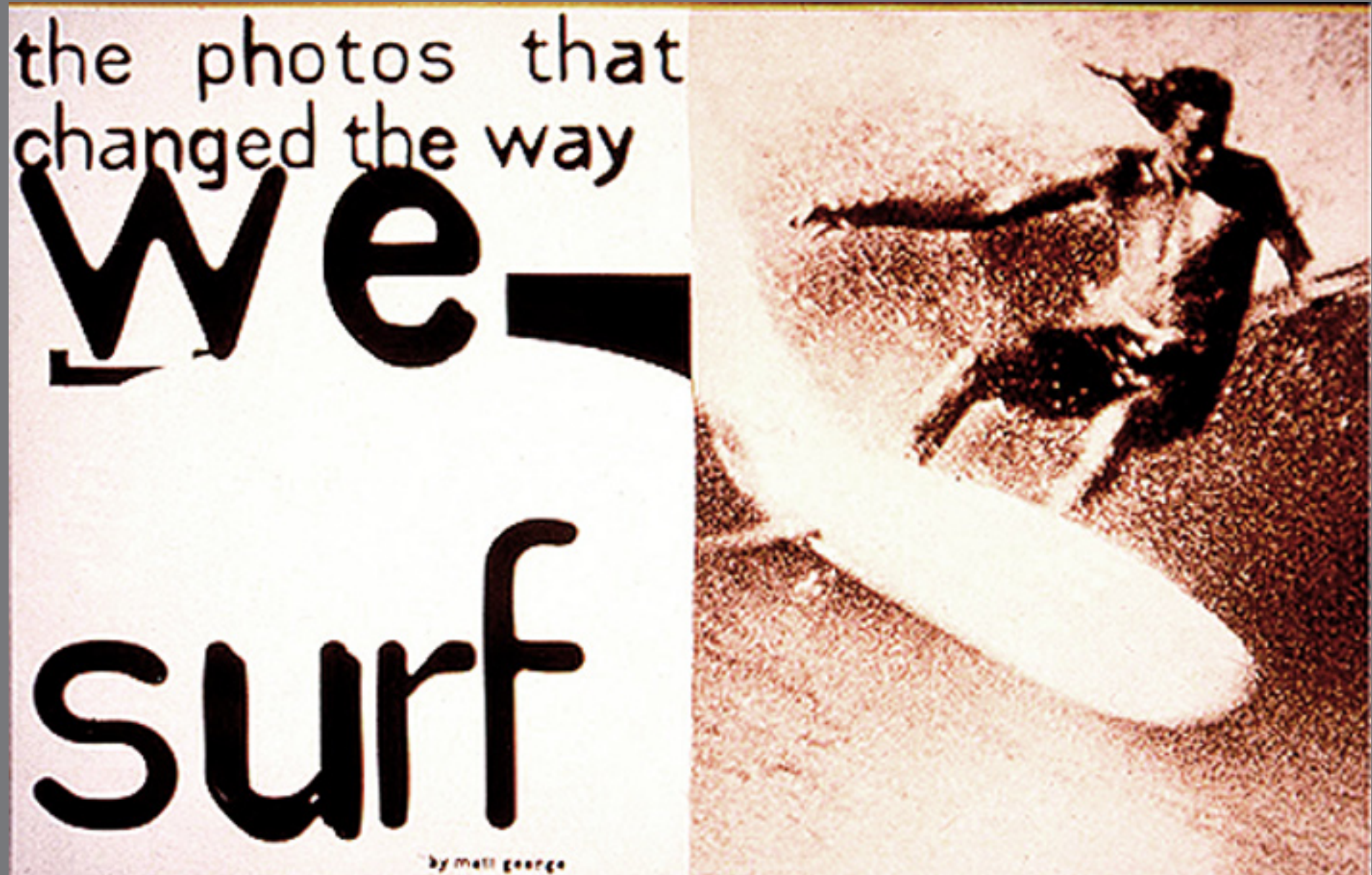


"Surfer by David Carson - 1990

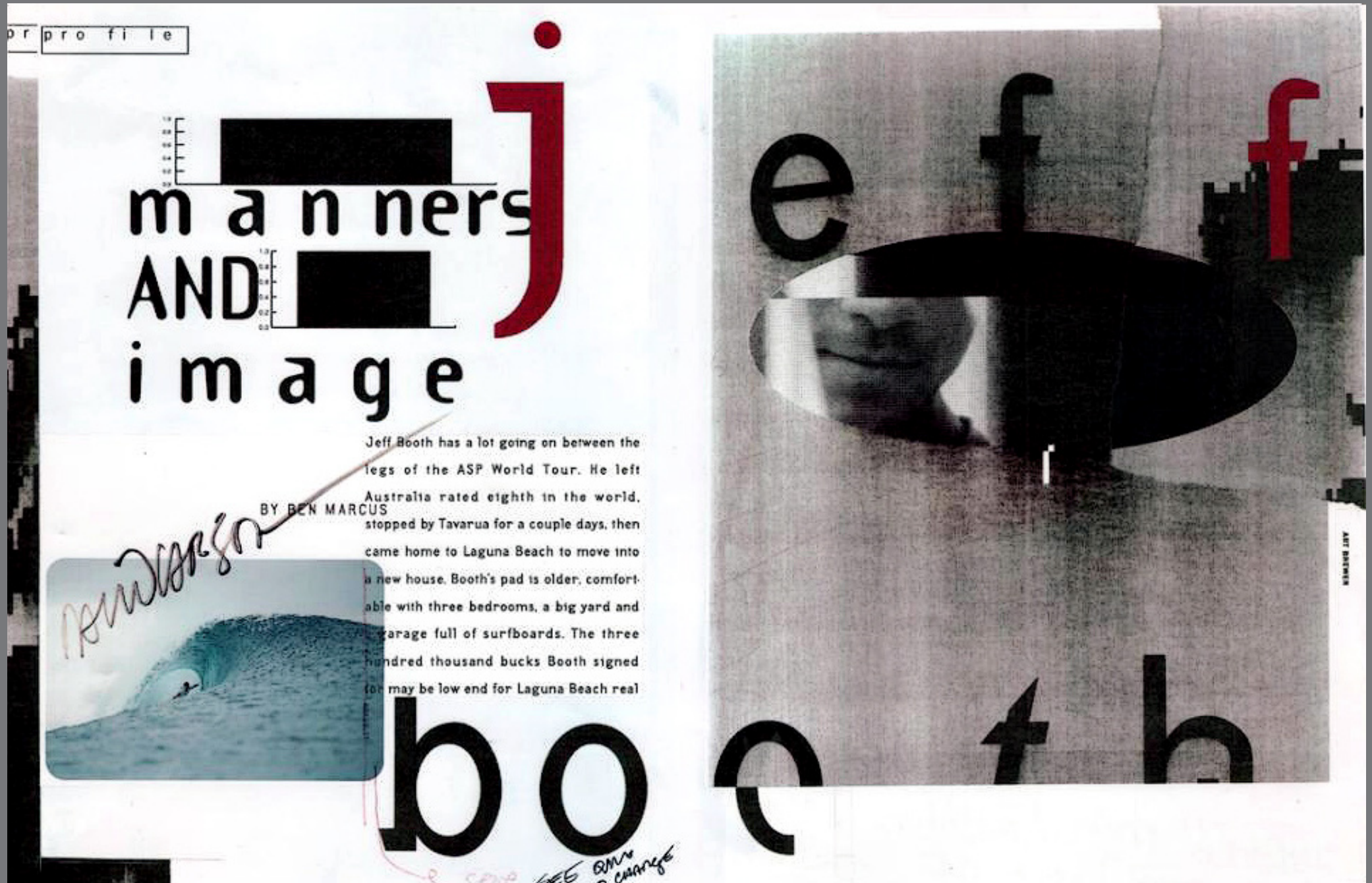




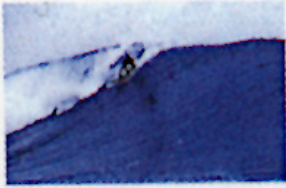
“Surfer by David Carson - 1990











# last bLaSt



A thing to remember about Pipeline: At a certain size it will cap over gently on the outside and lure you into the pit with this neighborly little drop. The ugly transformation begins a second or two after you get to your feet, when the wave starts to look like a Nicaraguan hotel in an 8.0 earthquake. Marvin Foster surfs Pipe enough to know that friendly faces don't always tell the truth. Sequence: Don King/Lightwaves.





"Ray Gun" 1  
by David Carson

# music + style

(the bible of)

PREMIERE ISSUE

henry rollins  
sonic youth  
house of love  
inspiral carpets  
john wesley  
harding  
the lemonheads  
luna  
opus 111  
the prodigy  
mary's danish  
mission  
too much joy  
david j  
matt mahurin

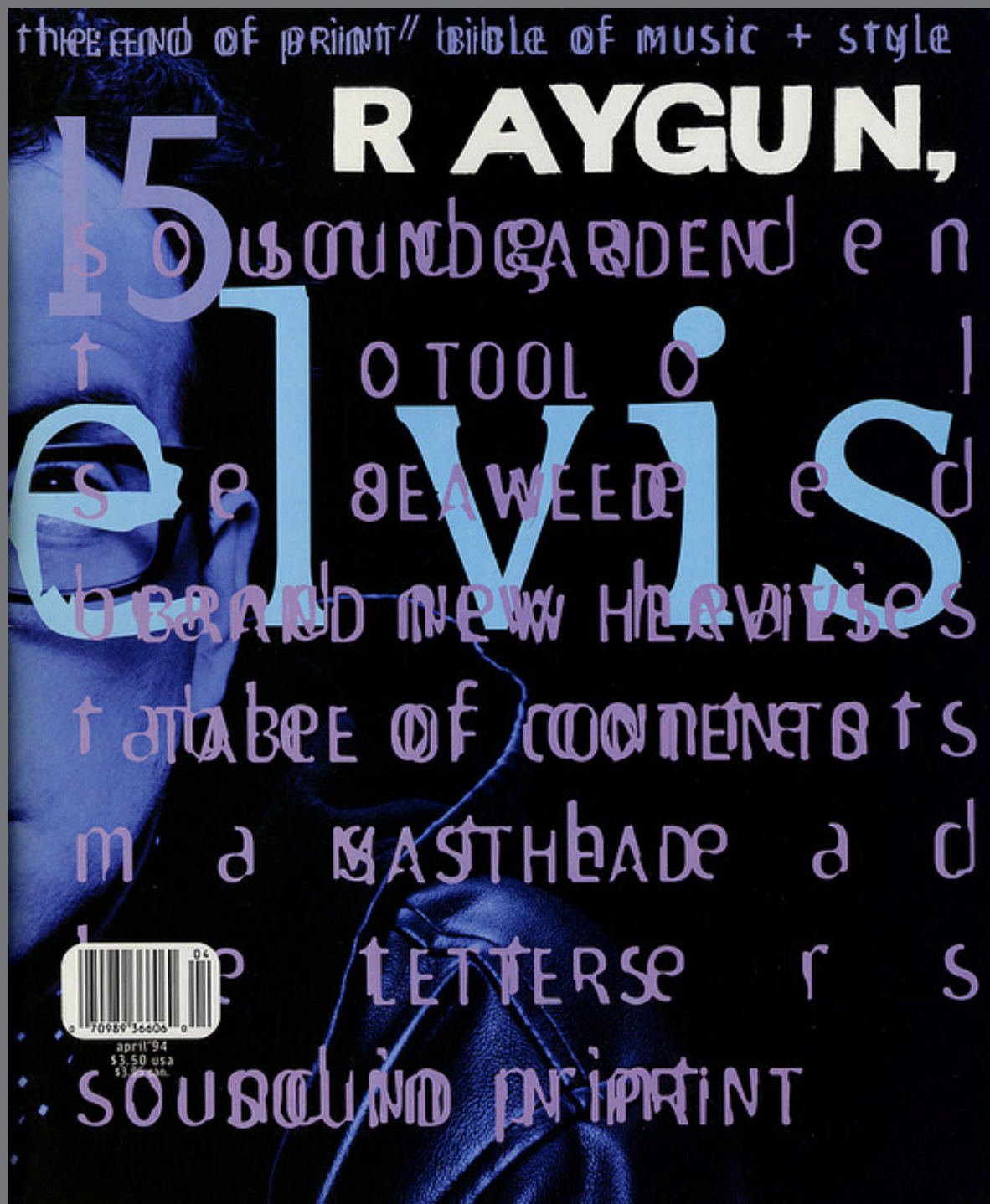
# RAY GUN



58808 61200 0  
4th November 1992  
\$3.99 U.S. \$3.95 Canada



"Ray Gun" 15  
by David Carson



“Ray Gan” 50  
by Chris Ashworth









"Ray Gan"

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Michelle  
Inspiral  
Hothouse  
Dead

Malone  
Carpets  
Flowers  
Dance

cover: gary baseman

letters  
canout  
dave kennedy  
mark childress  
dennis strausser  
kaye  
bobby gillespie  
chris isaak  
lacy hagler  
robert christgau  
sk8 tv  
blast  
beach volleyball

FACE

darin pappas  
dana ashbrook  
derek hynd  
ted silverberg  
my beach: the replacements

FEATURES

the last holdout: the end of us  
neil feineman  
gidget's surfboard: the redemption of the  
water saint by john smyth  
paradise garden and st. pauli  
by john wesley harding  
the song chant of the bush by wayne lynch  
mr. morrison by lacy peralta  
glowbul warming by lisa boett  
pretty pictures from europe: life on the pro surf tour  
by derek hynd  
hanging at carmine st. by pat blashill  
romeo void by c. david morin  
public enemy: before last by adam kaye  
back from the beach by larry bartholomew  
surf trip: tales of hussongs—murphy, st. pauli.  
the pixilated merina by steve barilotti  
endangerment

NOISE

richelle malone  
inspiral carpets  
hothouse flowers  
dead can dance  
jump

Hynd  
Blashill  
Morin  
Kaye  
Barilotti  
Species



Dave Kennedy  
Mark Childress  
Dennis Strausser  
Kaye  
Bobby Gillespie  
Chris Isaak  
Lacy Hagler  
Darin Pappas  
Dana Ashbrook  
Derek Hynd  
Chris Isaak  
Lacy Hagler  
Darin Pappas  
Dana Ashbrook  
Derek Hynd  
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Lacy Hagler

Michelle  
Inspiral  
Hothouse  
Dead

Endangered  
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Public Enemy: Before Last by Adam Kaye  
Romeo Void by C. David Morin  
Hanging at Carmine St. by Pat Blashill  
Pretty Pictures from Europe: Life on the Pro Surf Tour by Derek Hynd  
Glowbul Warming by Lisa Boett  
Mr. Morrison by Lacy Peralta  
The Song Chant of the Bush by Wayne Lynch  
Gidget's Surfboard: The Redemption of the Water Saint by John Smyth  
Paradise Garden, and St. Coca-Cola by John Wesley Harding



Blame it on the cheerleaders. The hard-charging, lean, mean, take-no-shit punk rock being cranked out by Orange County, California's Offspring, with major success, is a direct response to the cruel indifference of high school boys and girls.

"When we were in high school, we were geeks and we knew it," says bassist Greg Kriesel. "We were in the school's swim team, and we also ran cross country, which is definitely not a glamour sport. We'd come back from our workouts, which were a lot tougher than what the football players did, but they'd all have little gift packs from the cheerleaders in front of their lockers, and we were left out in the cold. Punk rock was the only way you could really enjoy being a misfit."

Tapping into a scene that included bands such as the Adolescents, the Vandals, TSOL and Agent Orange, Holland found an excitement and energy that was even better than a cheerleader treat. Pretty quickly, he decided to get his own band together, the only obstacle being that neither he nor his buddies played or owned any instruments. "We were just kids who said, 'Let's start a band,' and then the next question was, 'What should we play?' I got a guitar, Greg [Kriesel] got a bass and we spent the next few years learning to play. Punk rock's always been about making up an attitude what you don't have in talent. We were good at that."

After a decade of machine-gun drumbeats, thrashed bar chords and howling vocals, the Offspring are enjoying themselves more than ever these days. Their third record, *Smash*, has become an explosive success for Epitaph records, and their single—an irresistible chunk of randori-flavored surfcore called "Come Out and Play" is getting strong radio support and threatens to become a major crossover hit. The band, filled out by guitarist Kevin Wasserman and drummer Ron Welty, is hot enough that when they played their first headlining gig at Hollywood's Whisky in May, the overflow crowd was an even split between curious industry honchos and sweaty adolescent moshers.

"All the attention is nice," says Holland, "but we're kind of shying away from it. We're happy at Epitaph, so there's no reason to talk to label people. And we've already

been offered opening slots on arena tours, but it didn't make sense to play 20,000-seat theaters when up until last week we hadn't headlined a club. We want to let things grow naturally. Maybe we'll just be one-hit wonders, but I'd like to be around for a while."

*Smash* is a remarkably solid piece of work that delivers the rush of classic hardcore while offering up some surprising twists. "Bad Habits" and "Smash" are bashed out as powerful, high-speed anthems, while "What Happened to You" chugs along with a snaky ska beat, and "Gotta Get Away" and "Self Esteem" stomp along with the crunch of classic AC/DC rather than early TSOL. If you leave the disc in long enough, the band sneaks in a more heavily surfed takeoff on "Come Out and Play."

The dreadlocked Holland is a wildly energetic performer, but relaxed and friendly in conversation, displaying a calm savvy while rattling off sales figures and touring plans. When not hurling rants as a punk front-man, Holland is also a Ph.D. candidate in virology at USC, though with the success of *Smash*, his science career has temporarily been put on hold.

"Viruses are pure evil to me. They've got no brain and no conscience. They're so pure in a bad way that they're awesome. And it's satisfying work. I was studying a mouse virus that no one had ever worked on before, but I haven't had time to finish the work. Unfortunately, a lot of mice are going to get sick because of the Offspring's success."

That success seems to stem from the band's raging blend of punk attitude and catchy songcraft, a mix Holland enjoys a great deal.

"Punk rock has a great energy, but it has a lot of inherent problems. Usually it's a wall of noise and screaming vocals that don't ever let up. What I admired about the

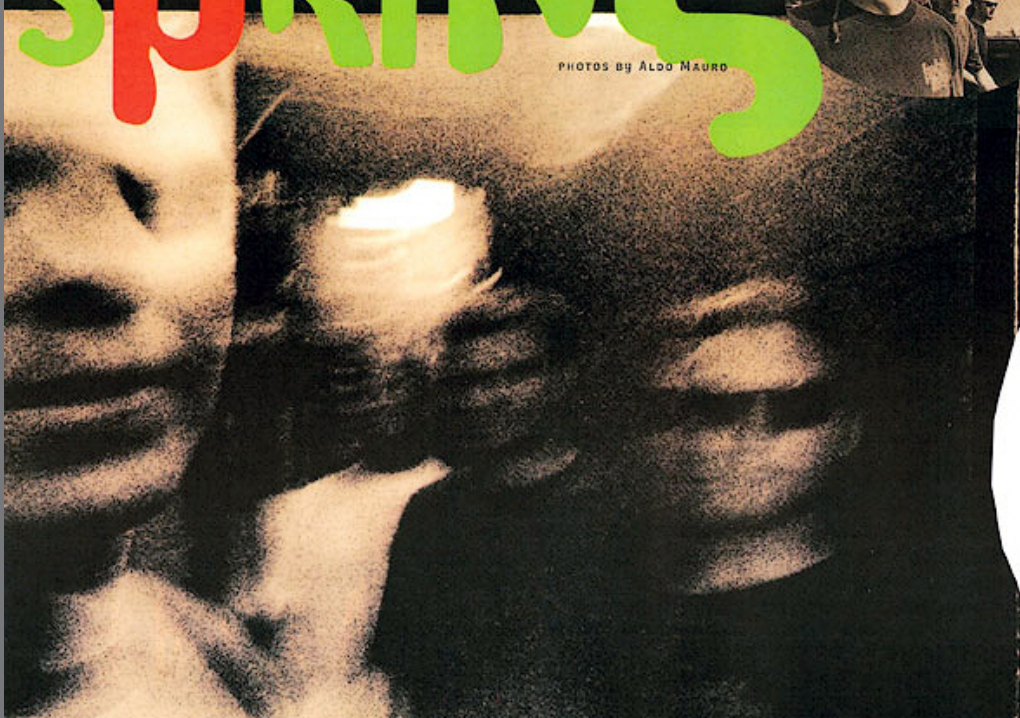
Orange County punk bands of the early Eighties was that they wrote killer songs with punk energy. That's what we're after. We don't mind being listenable."

Holland also doesn't mind that the Offspring's success will spread their music to decidedly non-punk fans.

"This whole egocentric attitude that your music is only for people you deem 'cool' is really ridiculous. If we're helping the next bunch of high school geeks to feel a little better about being geeky, that's fine with me." + +

# offspring

PHOTOS BY ALDO MAURO





# “Ray Gan” spread









# mixed S

the fact that the majority of the population is still in the process of being educated, and that the majority of the population is still in the process of being educated, and that the majority of the population is still in the process of being educated.

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<sup>2</sup> "What are you thinking of doing?"

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## Lead on the Airways

the full amount in full, after which the bank would not be liable for any further payments. There was no other evidence of the bank's intention to discharge its obligation to the extent of the \$102,400.00.

1110 W. 12th Avenue, Suite 100, Denver, CO 80202

For many, however, it simply means that the "new" is better. "The 'new' is better," says the author of *What's New?*, "because it's different. It's different from the old, and it's different from the new."

**Duration of study**





“Ray Gan” spread



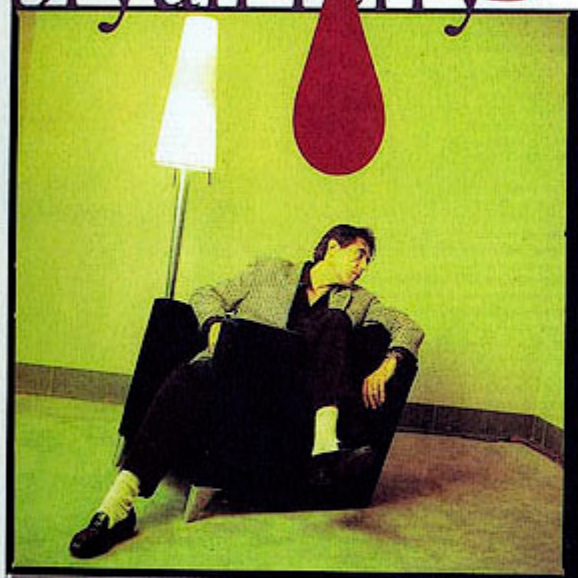
**"Tears in**



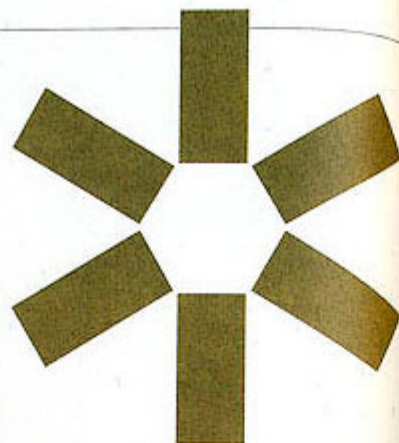


Really all the Screaming Trees needed was Love and Lee Hazelwood. Together, Love was Arthur Lee's storied Los Angeles band of psychedelic pioneers. Lee Hazelwood wrote "These Boots Are Made for Walking" and lent his deep, rich vocals to a string of vaguely country bases in Ellensburg, Washington, the small college/town on the east side of the Cascade Mountains (a long bus ride from Seattle, where Van and Gary lived up Mark Lanegan and Mark Picklerel grew up, well, in Ellensburg, Lee Hazelwood, Love, Black Flag and Kiss and whatever else turned up at garage sales made sense). Since there wasn't anything else for four such disheveled misfits to do, they started a band. Lee (no one calls him Gary) stole Arthur Lee's riffs. Lanegan, the Sweet Oblivion Hazelwood's vocals (as did Beat Happening's Calvin Johnson). A decade later, they are on the verge of making a decent living widely purchased. Their sixth long-player, plus assorted EPs, singles and solo projects, is in danger of becoming a hit, in part because the first single also appeared on a widely purchased, indie-sounding, soundtrack. The Trees stew of loud guitars and dark vocals has also appeared on the usual litany of indie labels since 1986, enjoying slow success. Now it's up to Barrett Martin, late of Skin Yard, to keep order behind the Conner brothers' spontaneous enthusiasms. Phoning home from San Juan Capistrano, Van tries to sort out what his mom says their video on MTV or watching Lanegan inadvertently nail David Letterman's suit jacket with pie filling means. Letterman, by the way, was not amused, but maybe that'll teach him not to make fat jokes. We pulled the bus over to the side of the road and watched ourselves play when it aired," says Van. "I don't know if it was a good thing or what, but I felt really weird watching it. Word around Seattle is that their antics caused Letterman to cancel an appearance by Mudhoney. Although a spokeswoman responds brusquely that "The Mud Honey were never booked," Van cackles anyway. It's a good rumor, he agrees. "But I didn't want to burn anybody else's bridges. Britches, maybe." Blame him anyway. For the first time, Lee and Mark invited him to take a major role in the songwriting process. "My songs have always been turned down for them so they weren't quite as helpless," he says without rancor. "But this time, for some reason Mark was really into getting my songs in there." Plus they change Now, with the onset of fame comes unaccustomed duties, including fashion consultations. "The other day in Texas, an interviewer asked me what I thought of the Seattle scene's fashion sense. I looked down at my clothes. I was wearing Converse tennis shoes, shorts, a flannel shirt and a t-shirt and went, 'Oh, shit. I don't think anybody who dresses like this really thinks about it.' You wouldn't, because it's not the most attractive attire. It's supposed to be comfortable. Without a shred of irony, he seems genuinely puzzled by the prospect of being a fashion statement. "I'm trading in my shorts, flannel and Converse for something else," he says. "I don't know what





photos: Peter Moxello stylist: Jill Spector

[illegible]



THE resemblance BETWEEN YOU AND ANDRE IS  
UNCANNY BECAUSE YOU BOTH ARE

WEARING THE NEW AIR CHALLENGE FUTURE TENNIS SHOE FROM NIKE WITH THE  
EXOSKELETAL STRAPPING AND THE HUARACHE-FIT™ INNERBOOT SYSTEM WHICH MOLDS  
TO YOUR FEET AND YOU BOTH ENJOY THE BETTER LATERAL MOTION BECAUSE OF THE  
LONGITUDINAL FLEX LINES AND HERRINGBONE OUTSOLE AND YOU SHARE AN

INCREDIBLE AMOUNT OF CUSHIONING HATS OFF TO THE NIKE-AIR® CUSHIONING IN THE  
HEEL AND FOREFOOT AND THERE ARE



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THE FOOTFRAME™ DEVICE AND THE MIDFOOT TENSION STRAP WITH  
RUGGED HOOK-AND-LOOP CLOSURE FOR INSTANCE AND

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AND THE EARRING AND THE WIMBLEDON

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The End of  
**Plaint**  
**CARSON**

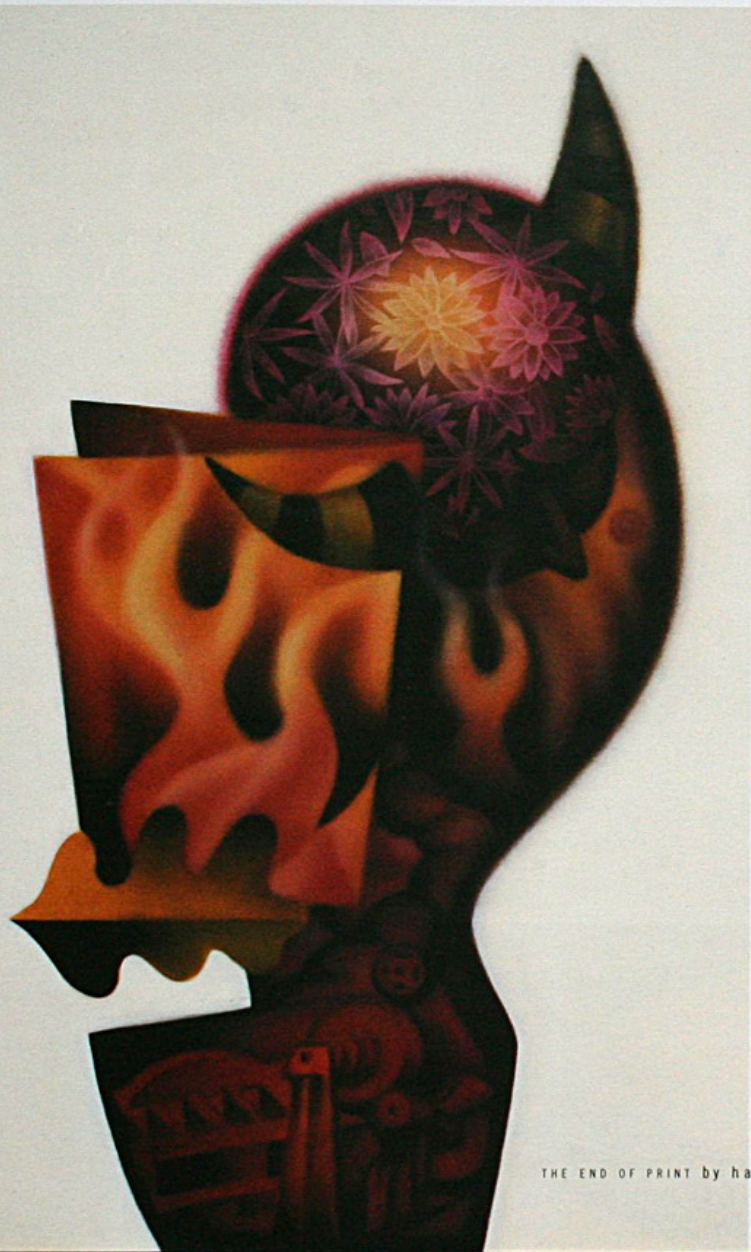
DAVID Thursday, FEBRU-  
A PRESENTATION BY  
SAN FRANCISCO  
FEBRUARY 15, 1996  
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THE END OF PRINT by hays henderson

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# pulling out

**WANTED: a visual shorthand for today. Must be nearly new and adaptable. Good price paid.**

At some indeterminate point, Carson said out to advertising. It might have been when he designed ads for clients of the magazines he was directing, perhaps it was when the big magazines, like *Rolling Stone*, *Playboy*, *Nike*, and *General Motors*, used him. Then, perhaps it was when he was signed by a production company and had his reel sent around the advertising agencies. From being the fêted designer of award-winning magazines, suddenly he was a gun for hire and was viewed by some design pundits with the moral disapprobrium in which they hold advertising.

Meanwhile, advertising has its own sneer at design. For most agencies, what they would want from the designer of Ray Gun is a style rather than an approach. Many would not even think of going to the source of the original "style," but would assume they could copy it. And they have done, often to mortifying effect.

There is more to style than can be stolen. It has to live with the subject, with the message. It needs to come out of the communication, not be pasted on. If it isn't expressive of the real style of the statement, then it is mere pastiche. Those clients and agencies who realize there is something intangible but relevant being expressed in the magazines, something appropriate to the positioning of their messages, have made the call to San Diego. They have been seeking a way of achieving the emotional connection with the customer that comes before the logic of the sale; in this work they have seen something that works beyond the strictly rational. Carson's input into advertising was initially predominantly typographic, but his creative influence has developed into other areas, including editing and shooting live action.

This comes as advertising is at a turning point, facing the collapse of its faith in the Big Idea. Once, ads sought to project the selling point of the advertiser through an appealing device (such as a funny line or a

story) that pointed out the case for preferring to buy a new car, shirt, but now the more conservative agencies really are looking for the idea as a shorthand and is almost certainly preferable to the Big Idea. To project an alternative, though, requires a different approach, and the contributions of creative contributors to advertising have altered. This new quest in commercial communication can be seen to underlie the purchase of Coke to use the Hays Henderson agency, CAA, to make commercial work in 1993. Carson's role in this agency of making Coke known has led to breaking out of the traditional advertising mold and making consumers in their own advertising world and verbal language. That departure from the world's biggest brand from the orthodox path may now be encouraging much wider experimentation with the contributors to advertising, the media it uses and the messages it puts out.

Carson's appropriation by the advertising industry also has another significance in the assessment of his work: it is "self-indulgent," the favorite criticism of the design establishment, then it manages to be so at the same time as meeting the tough mass-communications criteria of these clients.

**As to the morality, Carson believes "graphic design will save the world right after rock & roll does."** He doubts whether you can ever be so powerful or "dangerous" in graphic design as to effect social change. (His father was a test pilot, whose job involved a startlingly high probability of death at work: "that's my idea of dangerous," Carson comments.)

**The attitude** here is that there's no absolute virtue in art directing editorial over advertising: it all depends on what the content is, not whether it is a designer, director, publisher or agency bringing you the message. After all, most media are financially dependent on advertising, so where do you draw the line?

When did you sell out to ads...when did you first see one and then buy something?



Leonard Cohen wine label, 1988.  
Gitanes packaging, 1994>>







la aiga talk poster. photo bob carson.  
RIGHT: fuse poster. "what would the  
third world war be fought with?  
answer: i don't know but i know what  
the 4th would be. what? sticks -  
stones- fists."  
BELOW: designer's foot en route to  
speak at nike design camp. 1994.  
NEXT PAGE: cv, designed and photos  
selected by, craig allen



# curriculum vitæ

# LEITFEST



Born Corpus Christi, Texas. Lived in Florida, Ohio, Colorado,  
Puerto Rico, North Carolina, California (twice) and West  
Indies before going to college.

Late 1970s Professional surfer. Top ranking of eighth in world. 8 8 b 4 8 8 8 8 8 8 D

1977 Graduated from **San Diego State University** in sociology "with  
honours and with distinction".

1979 Taught grades seven to 12 (ages 13 to 18) at Real Life Private  
School, **Grants Pass, Oregon**. [All subjects, all day, one  
room, plus sports...]

1980 University of Arizona two-week workshop in graphic design.

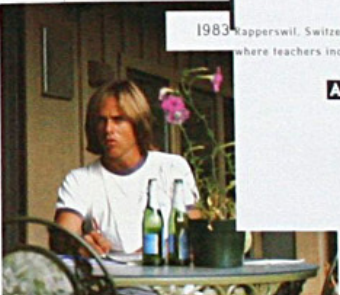
Re-enrolled at San Diego State University on graphic design  
program, transferring after one month to Oregon College  
of Commercial Art. Quit to take up internship at Surfer  
Publications, Dana Point, California.

1982-7 Sociology teacher at Torrey Pines High School, Del Mar,  
California. [Also taught psychology, economics, world  
history and yearbook.]

1983 Kapperswil, Switzerland. Three week graphic design workshop  
where teachers included Hans-Rudolf Lutz.



Hawaii photo by Dan Markel



## ART DIRECTOR/DESIGNER

1983-7 **TRANSWORLD SKATEBOARDING**

1988 **MUSICIAN**

1989-91 **BEACH CULTURE**

1991-2 **SURFER**

1992- **RAV LUN**

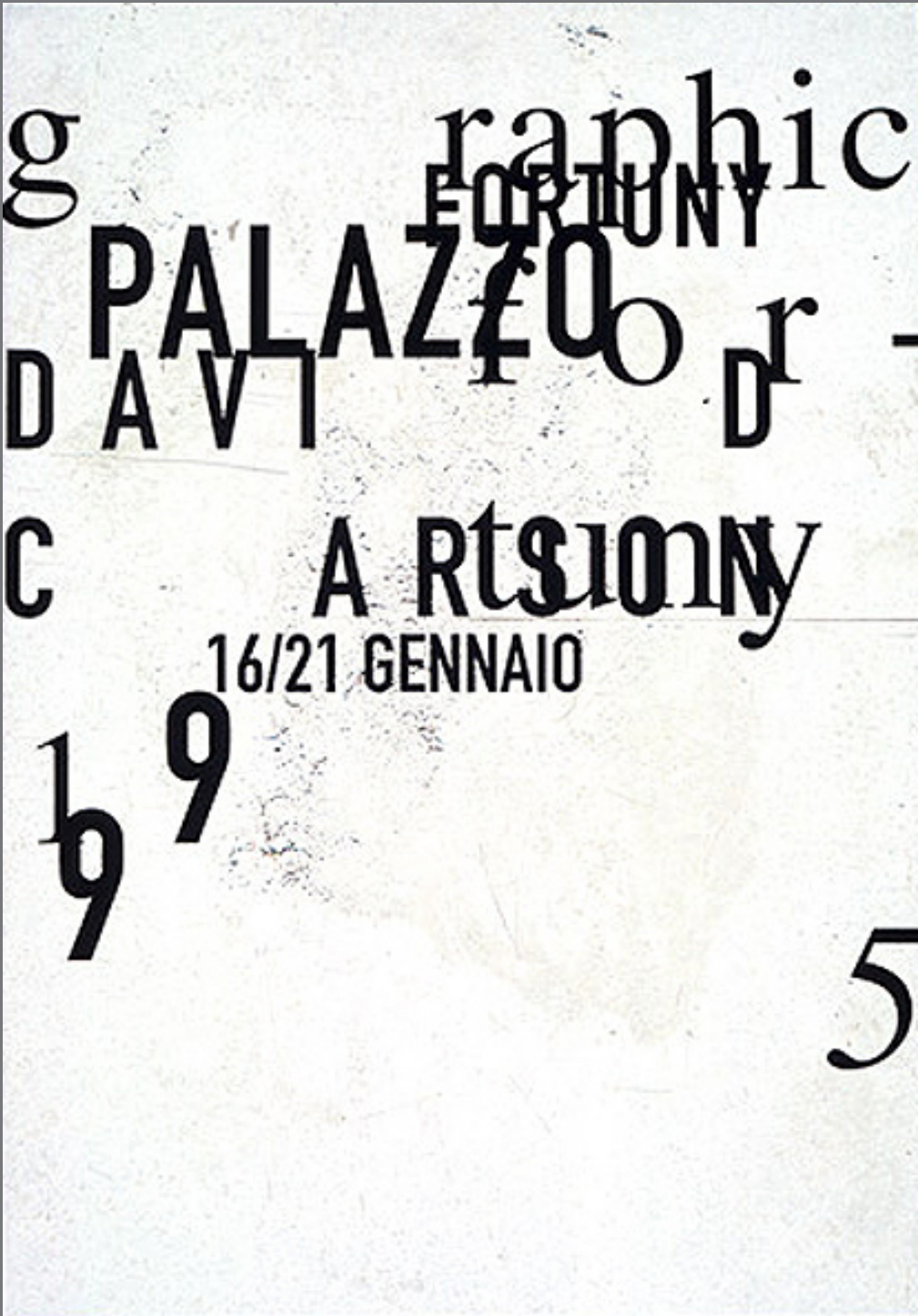
1993- Design consultant to clients including Burton Snowboards, Gar  
Also musicians David Byrne and Prince.

1994-5 Film director of commercials and titling for clients including  
Coca-Cola, Hardee's, MCI, Nations Bank, Ryder Trucks, Sega, T











Chris Ashworth - 1990s

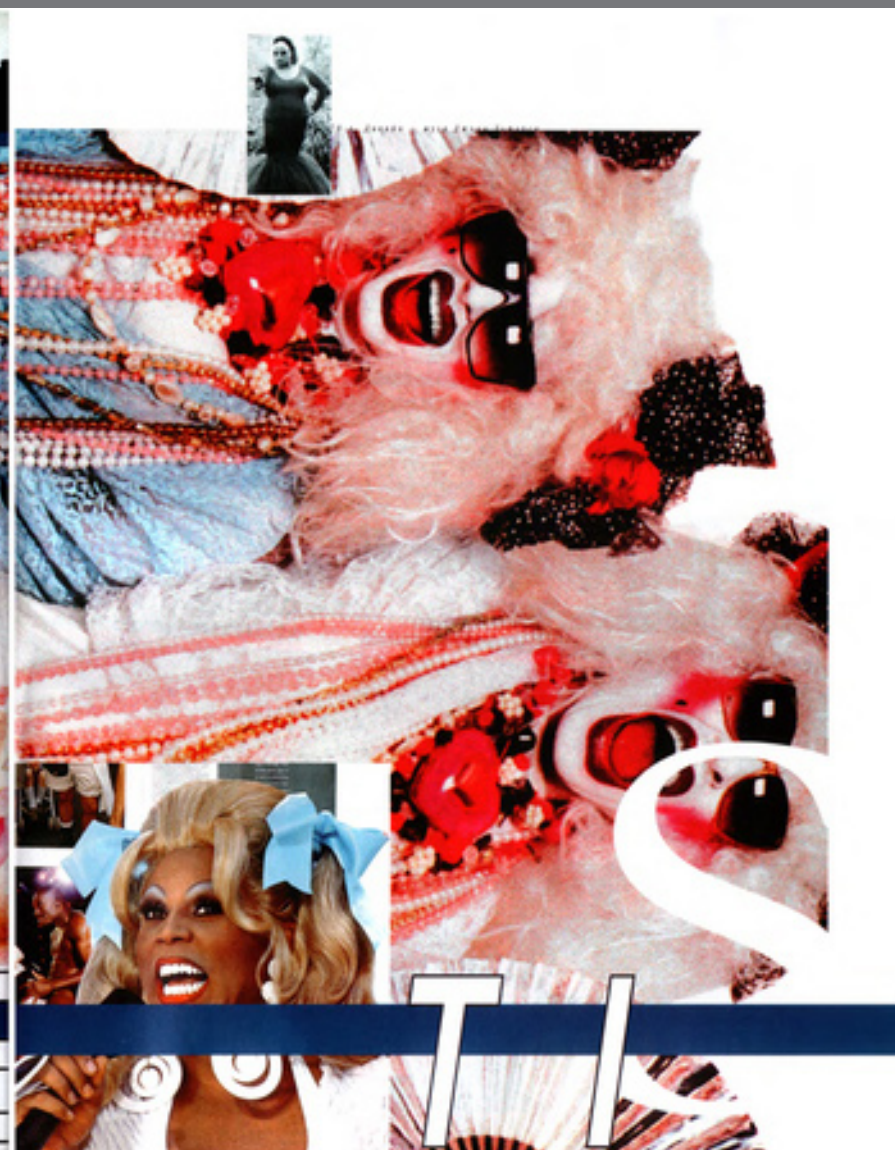
















“ Don’t confuse legibility with communication, something which is legible doesn’t mean it communicates ! “  
David Carson.





спасибо за внимание ))